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THE WORKS OF

# WILLIAM SHAKESPEARE.

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# ILLIAM SHAKESPEARE.

THE TEXT REVISED

BY

THE REV. ALEXANDER DYCE.

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IN TEN VOLUMES.

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# PREFACE.

—o—

present volume contains a great variety of illustration, g a Glossary of uncommon words, of less uncommon ls in their different significations, of passages which con- an obscure or doubtful sense, of proverbial expressions, ant phrases, of manners and customs, of games and ts, of dresses and weapons, &c., and of numerous allu- s with which only archæologists and antiquaries are posed to be familiar.

among the difficulties incident to a glossarist not the t is that of determining the nicer shades of meaning in ch many words are used; and very probably some ologers may think that I have occasionally made dis- ions where none in fact exist, and sometimes con- ded what ought to have been kept distinct. Nor do I sure that sundry other things will not be objected to, perhaps with justice, in such a mass of omnigenous ter as the following pages comprise.

n availing myself of the comments of my predecessors Theobald downwards, I have throughout acknowledged obligations whenever they were at all important; which e rather mention because of late it has been too much fashion to borrow largely and verbatim from the notes he Variorum Shakespeare, and yet to conceal the debt.

A. D.

A

# GLOSSARY TO SHAKESPEARE.

## A.

**a**, frequently omitted in exclamations: *What fool is she, that knows, &c.!* i. 288: *What dish o' poison has she dressed him!* iii. 350; *Cassius, what night is this!* vii. 121; *what thing is it that I never Did see man die!* viii. 482.

**abate**, to lower, to depress, to cast down in spirit: *as most Abated captives*, vi. 217 (see note 162, vi. 217).

**abate**, to contract, to cut short: *Abate thy hours*, ii. 305.

**abate**, to blunt (equivalent to *rebate*): *Abate the edge of traitors*, v. 461 (see note 131, v. 461; to which note add, from Browne's *Britannia's Pastorals*,

> "With plaints which might *abate* a Tyrants knife."
> Book 1, Song 4, p. 87, ed. 1625;

and from Milton's *Paradise Regained*,

> "To slacken virtue, and *abate* her edge." Book ii. 455);

*Which once in him abated*, iv. 310.

**abate**, to take away, to except: *Abate throw at novum* ("Except or put the chance of the dice out of the question," MALONE; and see *novum*), ii. 241.

**Abcee-book**—*An*, an A-B-C-book, a primer, which sometimes included a catechism, iv. 11.

> ("To learne the Horne-booke and the *Abcee* through."
> Wither's *Abuses Stript and Whipt,—Inconstancy*, sig. P 2, ed. 1613.)

**abhominable**, ii. 219: The old mode of spelling *abominable*; it appears to have been going out of use in the time of Shakespeare, who here ridicules it.

**abhor**, *yea, from my soul Refuse you for my judge—I utterly*, v. 512: "These are not mere words of passion, but technical terms in the canon law. *Detestor* and *Recuso*. The former, in the language of

**admittance**, fashion: *of great admittance* (admitted into the best company,—of high fashion), i. 395; *of Venetian admittance*, i. 409.

**Adonis'** *gardens, That one day bloom'd, and fruitful were the next*, v. 27. "The proverb alluded to seems always to have been used in a bad sense, for things which make a fair show for a few days, and then wither away: but the [unknown] author of this play, desirous of making a show of his learning, without considering its propriety, has made the Dauphin apply it as an encomium. There is a very good account of it in Erasmus's *Adagia*" (BLAKEWAY).

**advance** *his jewel*, "prefer it, raise it to honour by wearing it" (JOHNSON), vii. 23.

**advancement**—*His own disorders Deserv'd much less*, viii. 55: "Certainly means, that Kent's disorders had entitled him even to a post of less honour than the stocks" (STEEVENS).

**adversaries** *do in law—As*, iii. 127: Here by *adversaries* we are to understand the counsel of adversaries.

**adversity!**—*Well said*, vi. 102: see note 147, vi. 102.

**advertise**—*To one that can my part in him*, "To one who is himself already sufficiently conversant with the nature and duties of my office" (MALONE), i. 460.

**advertisement**, admonition, moral instruction: *my griefs cry louder than advertisement*, ii. 135.

**advertising** *and holy to your business*, "attentive and faithful to, &c. (JOHNSON), i. 551.

**advice**, consideration: *with more advice, . . without advice*, i. 310; *after more advice*, i. 554; *upon more advice*, ii. 410; *upon advice*, iii. 114; vi. 289; *lack advice*, iii. 255; *upon good advice*, iv. 117; *on our more advice*, iv. 436 (see note 40, iv. 436); *with advice and silent secrecy*, v. 140; *Out of your best advice*, viii. 392.

**advise**, equivalent to *persuade*: *Signior Leonato, let the friar advise you*, ii. 129.

**advise**, followed by *you*, *thee*, &c., to consider: *Advise you what you say*, iii. 382; *bid the master well advise himself*, iv. 467; *Advise thee, Aaron, what is to be done*, vi. 356; *Advise yourself*, viii. 38.

**advised**, deliberate: *advised watch*, ii. 341; *advis'd respect*, iv. 69; *advised purpose*, iv. 115.

**advised**, aware, cautious, circumspect, considerate: *mad or well-advis'd* (in possession of reflection and reason), ii. 26; *I am advised what I say* ("I am not going to speak precipitately or rashly, but on reflection and consideration." STEEVENS), ii. 61; *And were you well advis'd* ("acting with sufficient deliberation," STEEVENS), ii. 238; *therefore be advis'd*, ii. 353; *Be well advis'd*, iv. 35; *You*

*were advis'd his flesh was capable*, &c., iv. 312; *Th' advised head*, iv. 423; *Are ye advis'd?* v. 132; *bid me be advised how I tread*, v. 145; *livery of advised age*, v. 216; *being well advis'd*, v. 359; *bade me be advis'd*, v. 373; *any well-advised friend*, v. 439; *general, be advis'd*, viii. 140; *O, be advis'd*, ix. 243.

**advisedly**, deliberately, ii. 420; iv. 285; ix. 317, 326.

**aery**, the nest, also the young brood in the nest, of an eagle, hawk, or other bird of prey, iv. 85; v. 357.

**aery** *of children, little eyases, that cry out on the top of question—An*, vii. 346: "Shakespeare here alludes to the encouragement at that time given to some 'eyry' or *nest* of children, or 'eyases' (young hawks) [see *eyases*], who spoke in a high tone of voice. There were several companies of young performers about this date engaged in acting, but chiefly the Children of Paul's and the Children of the Revels, who, it seems, were highly applauded, to the injury of the companies of adult performers. From an early date the choir-boys of St. Paul's, Westminster, Windsor, and the Chapel Royal, had been occasionally so employed, and performed at Court." (COLLIER).

**Æsop** *fable*, &c.—*Let*, v. 321: "The Prince calls Richard, for his crookedness, Æsop," &c. (JOHNSON).

**affect**, to love ("To affect (love), *Diligo*." Coles's *Lat. & Engl. Dict.*): *a lady . . . whom I affect*, i. 318; *Dost thou affect her?* ii. 80; *I do affect the very ground*, ii. 173; *If you affect him*, iii. 128; *she did affect me*, iii. 347; *Sir John affects thy wife*, i. 383; *since he affects her most*, v. 99; *And may, for aught thou know'st, affected be*, vi. 295.

**affect** *the letter*, affect, practise alliteration, ii. 199.

**affection**, imagination, or "the disposition of the mind when strongly *affected* or possessed by a particular idea" (MALONE): *Affection! thy intention stabs the centre*, iii. 416.

**affection**, sympathy: *affection, Master of passion*, ii. 397.

**affection**, affectation: *witty without affection*, ii. 218; *indict* (convict) *the author of affection*, vii. 250.

**affectioned**, affected, iii. 341.

**affects**, affections: *shifts to strange affects*, i. 500; *every man with his affects is born*, ii. 164; *to banish their affects with him*, iv. 120; *the young affects In me defunct*, viii. 151 (see note 24, viii. 151).

**affeer'd**, (a law-term) confirmed, established, vii. 271.

**affin'd**, joined by affinity, vi. 21; *Whether I in any just term am affin'd To love the Moor* ("Do I stand within any such terms of propinquity or relation to the Moor, as that it is my duty to love him?" JOHNSON), viii. 133; *If partially affin'd, or leagu'd in office*

(Here *affin'd* "means 'related by nearness of office.'" STEEVENS), viii. 175.

**affront**, a meeting face to face, a hostile encounter: *That gave th' affront with them*, viii. 488.

**affront**, to meet, to encounter: *Affront his eye*, iii. 493; *Affront Ophelia*, vii. 356; *Your preparation can affront no less Than what you hear of* ("Your forces are able to face such an army as we hear the enemy will bring against us," JOHNSON), viii. 479; *That my integrity and truth to you Might be affronted with the match and weight Of such a winnow'd purity in love* ("I wish my integrity might be met and matched with such equality and force of pure unmingled love," JOHNSON), vi. 62.

**affy**, to betroth, v. 180; *For daring to affy a mighty lord*, v. 180; *We be affied*, iii. 174.

**affy**, to trust, to confide: *so I do affy In thy uprightness*, vi. 276.

**afore me**, equivalent to *God afore me*, ix. 29.

**agate** *very vilely cut—If low, an*, ii. 106; *I was never manned with an agate* ("had an agate for my man," JOHNSON; was waited on by an agate) *till now*, iv. 314: Allusions to the small figures cut in agate for rings, for ornaments to be worn in the hat, &c.

**agaz'd**, struck with amazement, aghast, v. 9.

**age** *with this indignity—Nor wrong mine*, vi. 275: Here *age* means "my seniority in point of age. Tamora, in a subsequent passage [p. 287], speaks of him as a very young man" (BOSWELL).

**Agenor**—*The daughter of*, iii. 116: "Europa, for whose sake Jupiter transformed himself into a bull" (STEEVENS): and see note 31, iii. 116.

**aggravate** *his style*, add to his titles, i. 396.

**aglet-baby**—*An*, iii. 121: "A small image or head cut on the tag of a point or lace. That such figures were sometimes appended to them, Dr. Warburton has proved by a passage in Mezeray, the French historian,—'portant meme sur les *aiguillettes* [points] des petites *etes* de mort'" (MALONE). See the next article.

**aglets**, ix. [illegible]: "Were worn," says Sir F. Madden, "by both sexes; by the [illegible] chiefly as tags to their laces or points (*aiguillettes*), which [illegible] made either square or pointed, plain or in the form of acorn[illegible] with small heads cut at the end, or topped with a diamond or ruby. . . . They were worn also by ladies, as pendants or ornaments in their head-dress. . . . Junius is therefore evidently mistaken in explaining aglet by *spangle*, into which error Archdeacon Nares has also partly fallen." Note on *Privy Purse Expenses of the Princess Mary*, p. 205: but Coles gives both "An

Aglet (tag of a point), *Æramentum ligula*," and "An Aglet (a little plite of metal), *Bractea, Bracteola*." (Spenser, describing Belphœbe, tells us that she

> "was yclad, for heat of scorching aire,
> All in a silken camus lilly whight,
> Purfled upon with many a folded plight,
> Which all above besprinckled was throughout
> With golden *aygulets*, that glistred bright,
> Like twinckling starres." *Faerie Queene*, B. ii. C. iii. st. 26.)

agnize, to acknowledge, to avow, viii. 150.

a-good, in good earnest, heartily, i. 344.

a-hold, *a-hold—Lay her*, i. 197; *To lay a ship a-hold* is explained, to bring her to lie as near the wind as possible,—to make her *hold* to the wind, and keep clear of land. (While this sheet was passing through the press, I received a note from Mr. Bolton Corney in which he says that in the present passage *a-hold* ought to be "a-hull," and quotes from Smith's *Sea-Grammar*, 1627, p. 40, "If the storm grow so great that she [the ship] cannot bear it, then hull; which is to bear no sail:" but qy. *t*)

aim, guess, conjecture: *my jealous aim*, i. 316; *What you would work me to, I have some aim*, vii. 114; *where the aim reports*, viii. 142.

aim, to guess, to conjecture: *they aim at it*, vii. 395; *my discovery be not aimed at*, i. 317; *I aim'd so near*, vi. 381.

aim, to aim at: *I aim thee*, ii. 34 (so Milton, "missing what I aim'd," *Paradise Regained*, B. iv. 208).

aim—*Cry*, an expression borrowed from archery: *All my neighbours shall cry aim*, i. 45; *to cry aim To these ill-tuned repetitions*, iv. 21; *Cried I aim?* i. 400: "To *cry aim!* . . . was to *encourage*, to *give aim* was to *direct*; and in these distinct and appropriate senses the words perpetually occur. There was no such officer as *aim-cryer* . . . the business of encouragement being abandoned to such of the spectators as chose to interfere; to that of *direction*, indeed, there was a special person appointed. Those who *cried aim!* stood by the archers; he who *gave it*, was stationed near the butts, and pointed out, after every discharge, how wide, or how short the arrow fell of the mark." Gifford's note on Massinger's *Works*, vol. ii. p. 28, ed. 1813.

aim—*Give*, an expression borrowed from archery: see the preceding article: *gentle people, give me aim awhile*, vi. 54; (see note 169, v. 365); *Behold her that gave aim to all thy paths*, i. 353.

airy *devil hovers in the sky—Some*, iv. 47: Here, in defence of the epithet *airy*, the commentators cite from Burton's *Anatomy of Melancholy*, "Aerial spirits or devils are such as keep quarter most

part in the aire, cause many tempests, thunder and lightnings, tear oakes, fire steeples, houses, strike men and beasts, make it rain stones," &c. Part i. sect. 2, p. 46, ed. 1660; and from Nash's *Pierce Pennilesse his Supplication to the Diuell*, "The spirits of the aire wil mix themselues with thunder and lightning, and so infect the clime where they raise any tempest, that suddenly great mortalitie shall ensue of the inhabitants," &c. Sig. H 3, ed. 1595; but see note 68, iv. 47.

Ajax *is half made of Hector's blood—This*, vi. 94: "Ajax and Hector were cousin-germans" (MALONE): see *mongrel beef-witted*, &c.

Ajax *is their fool*, viii. 45: "*i.e.* a fool to them. These rogues and cowards talk in such a boasting strain, that if we were to credit their account of themselves, Ajax would appear a person of no prowess when compared with them" (MALONE).

Ajax, *That slew himself*, &c.—*The Greeks upon advice did bury*, vi. 289: "This passage alone would sufficiently convince me that the play before us was the work of one who was conversant with the Greek tragedies in their original language. We have here a plain allusion to the *Ajax* of Sophocles, of which no translation was extant in the time of Shakespeare. In that piece Agamemnon consents at last to allow Ajax the rites of sepulture, and Ulysses is the pleader whose arguments prevail in favour of his remains" (STEEVENS).

Ajax—*Your lion, that holds his pole-axe sitting on a close-stool, will be given to*, ii. 243: "This alludes to the arms given, in the old history of The Nine Worthies, to 'Alexander, the which did beare geules, a lion or *sejante in a chayer*, holding a battle-ax argent.' Leigh's *Accidence of Armory*, 1597, p. 23" (TOLLET): Here, of course, is a quibble, *Ajax* (*a jakes*).

Al'ce, a provincial abbreviation of *Alice*, iii. 109 ("So '*Alice*' is pronounced in many places of Beaumont and Fletcher's *Monsieur Thomas*, as is evident from the metre," WALKER).

alder-liefest, dearest of all, v. 105 ("*Alder* is a corrupted, or at least modified, form of the original English genitive plural *aller* or *allre*; it is that strengthened by the interposition of a supporting *d* (a common expedient)," CRAVEN; *liefest* is the superlative of *lief*, which means "dear:" "The A. S. form for this would be *allra leofeste*." Latham's ed. of *Johnson's Dict.*).

ale, alehouse: *go to the ale with a Christian*, i. 311. (Here *ale* has been explained to mean the rural festival so named, though the words in the preceding speech of the present speaker, *go with me to the ale-house*, distinctly prove that explanation to be wrong.)

Aleppo *gone, master o' the Tiger—Her husband's to*, vii. 208: Sir V. C. Trevelyan observed to Mr. Collier that "in Hakluyt's 'Voyages,'

1589 and 1599, are printed several letters and journals of a voyage to Aleppo in the ship Tiger of London: it took place in 1583."

**aleven**, eleven, ii. 358; see note 23, ii. 358.

("The Lorde hath suffered vs full longe,
And spared hath his rodde,—
What peace hath bene vs now among
*Aleven* yeares, praysed be God!"
*A new Ballad, intitulet Against Rebellions and false rumours.*—*Seventy-nine Black-letter Ballads*, &c., 1867, p. 242.)

**a-life**, as my life, excessively, iii. 471.

**alive**—*Well, to our work*, vii. 179: "This must mean, apparently, let us proceed to our living business, to that which concerns the living, not the dead." (CRAIK): the context proves that it can have no other meaning.

**all**, applied to two persons: *good morrow to you all, my lords*, iv. 350; *as all you know*, v. 138.

**all** *amort*, dejected, dispirited (*Fr. à la mort*), iii. 168; v. 55.

**all** *at once*—*And*, iii. 63; iv. 415; v. 309: see note 108, iii. 63.

**all** *hid, all hid, an old infant play*, ii. 206: I think it plain that Biron means the game well known as *hide-and-seek*, though the following article in Cotgrave's *Fr. and Engl. Dict.* has been adduced to show that he possibly means *blind-man's-buff*: "Cligne-masset. The childish play called Hodman blind [*i.e.* blind-man's-buff], Harry racket, or are you all hid."

**all** *to*, all good wishes to; *All to you*, vii. 166; *And all to all*, vii. 252.

**all** *to-awght, all to-topple*. See *to*.

**All-halown** *summer*, iv. 209: "*i. e.* late summer; *All-hallows* meaning *All-Saints*, which festival is the first of November." Nares's *Gloss.*: "Shakespeare's allusion is designed to ridicule an old man with youthful passions" (STEEVENS).

**alliance!**—*Good Lord, for*, "Good Lord, how many alliances are forming! Every one is likely to be married but me" (BOSWELL), ii. 94.

**allicholy**, a blunder of Mrs. Quickly for *melancholy*, i. 379.

**alligant**, a blunder of Mrs. Quickly for *elegant*, i. 390.

**all-o'eying** *breath—His*, His "breath which all obey; *obeying* for *obeyed*" (MALONE), viii. 330.

**allow**, to approve: *That will allow me very worth his service*, iii. 31; *Of this allow*, iii. 455; *I for aye allow*, iv. 179; *do allow them well*, iv. 372; *allow us ever prove*, vi. 60; *if your sweet sway Allow obedience*, viii. 55; *did his words allow*, ix. 327; *my good allow*,

ix. 387; *generally allow'd*, i. 395; *Not ours, or not allow'd*, v. 481; *her allowing husband*, iii. 412.

**allow**, to license, to privilege: *go, you are allow'd* (you are "a privileged scoffer," JOHNSON; "you are a licensed fool, a common jester," WARBURTON), ii. 239; *there is no slander in an allowed fool*, iii. 325; *Allowed* ("confirmed," STEEVENS) *with absolute power*, vii. 91.

**allow** *the wind*, "stand to the leeward of me" (STEEVENS), iii 292.

**allowance**, approbation: *Give him allowance as the worthier man*, vi. 32; *A starving dearth we do allowance give*, vi. 49; *the censure of the which one must, in your allowance, o'erweigh, &c.*, vii. 362; *put it on I'm your allowance*, viii. 30; *If this be known to you, and your allowance* ("done with your approbation," MALONE), viii. 136.

**allowance**—*Of very expert and approv'd*, viii. 158: "*Expert and approv'd allowance* is put for *allow'd and approv'd expertness*" (STEEVENS).

**all-thing**, every way: *And all-thing unbecoming*, vii. 240.

**alms-drink**—*They have made him drink*, viii. 398: "A phrase, amongst good fellows, to signify that liquor of another's share which his companion drinks to ease him" (WARBURTON).

**along** *by him—Go*, Go along "by his house, make that your way home" (MALONE), vii. 133: *The enemy, marching along by them*, "through the country of the people between this and Philippi" (CRAIK), vii. 180.

**Althæa** *dreamest, &c.*, iv. 331: "Shakespeare has confounded Althæa's firebrand with Hecuba's. The firebrand of Althæa was real; but Hecuba, when she was big with Paris, dreamed that she was delivered of a firebrand, that consumed the kingdom" (JOHNSON). But Mr. Knight suggests that here "the page may be attempting a joke out of his *half*-knowledge" (a joke!); and a more recent commentator very gravely tells us, "It is not Shakespeare, but (most appropriately and characteristically,—a boy who has picked up a smattering of knowledge) the page, who trips," &c.

**Althæa** *burn'd Troy the prince's heart of Calydon—As did the fatal brand*, v. 113: *the prince of Calydon* is Meleager: "According to the fable, Meleager's life was to continue only so long as a certain firebrand should last. His mother Althæa having thrown it into the fire, he expired in great torments" (MALONE).

**Amaimon**, i. 396; iv. 241: The name of a demon: "Randle Holme, in his Academy of Armory and Blazon, B. ii. c. 1, informs us that 'Amaymon is the chief whose dominion is on the north part of the infernal gulph'" (STEEVENS): "*Amaimon*, King of the East, was one of the *principal devils* who might be bound or restrained from doing hurt from the third hour till noon, and

from the nint[illegible]h hour till evening. See Scot's *Discovery of Witchcraft*, B. xv. c[illegible]h. 3 [p. 393, ed. 1584]" (DOUCE).

**amaze**, to confo[illegible]und, to perplex : *You do amaze her*, i. 453 ; *You amaze me, ladies*, iii. [illegible]13 ; *Lest your retirement do amaze your friends*, iv. 292 ; *It wo[illegible]ld amaze the proudest of you all*, v. 79 ; *I am amaz'd, and know n[illegible]t what to say*, ii. 302 ; *I was amaz'd Under the tide*, iv. 66 ; *I am a[illegible]maz'd, methinks*, iv. 77 ; *thou art amaz'd*, iv. 181 ; *Stand not amaz'd*, [illegible]vi. 428 ; *I am amaz'd with matter* (variety of business), viii. 479 ; *a[illegible]mazing thunder*, iv. 112.

**Amen !**—*Come[illegible]* i. 233 : "Compare Captain Smith's *Accidence, or the Path-way to E[illegible]xperience*, 4to, Lond. 1626, p. 30, 'Who saies *Amen*, one and all, for [illegible] a dram of the bottle'" (HALLIWELL).

**ames-ace**, both ac[illegible]es,—the lowest throw upon the dice, iii. 234.

**amiable** *siege—An*, "A[illegible] siege of love" (MALONE), i. 395.

**amiss**, misfortune, "evil impen[illegible] or catastrophe" (CALDECOTT) : *prologue to some great amiss*, vii. 395.

**amiss**, fault : *salving thy amiss*, ix. 349 ; [illegible]*ge not my amiss*, ix. 407.

**amort** : See *all amort*.

**anatomy**, a skeleton : *A mere anatomy*, ii. 62 ; [illegible] *that fell anatomy*, [illegible] 12 ; *this anatomy*, ix. 200.

**anatomy**, a body : *I'll cut the rest of the anatom[illegible]y*, iii. 360 ; *In what [illegible] part of this anatomy*, vi. 441.

**anchor**, an anchorite, vii. 368.

**ancient**, a standard-bearer, an ensign-bearer ([illegible]now called an en-[illegible] : *Ancient Pistol*, iv. 338, 339, 430, 431 ; *g[illegible]ood ancient*, iv. 340 ; [illegible] 160 ; *[illegible] Moorship's ancient*, viii. [illegible]33 ; *A[illegible]ncient, conduct them*, [illegible] 146 ; *to be carried before the ancient*, viii. 17[illegible]0 ; *Othello's ancient*, [illegible] 230 ; *consists of ancients*, iv. 274.

[illegible]t, a standard : *an old faced ancient* [illegible] ("an old standard [illegible]ded with a different colour," STEEVENS) [illegible] iv. 275 : and see

[illegible]ed redundantly, as it occasionally is in [illegible] old ballads : *When [illegible] I was and a little tiny boy*, iii. 398 ; *He tha[illegible]t has and a little tiny* [illegible] viii. 64.

**andirons**, viii. 427 : "The andirons were the or[illegible]namental irons on each side of the hearth in old houses, which [illegible] were accompanied with small rests for the end of the logs. The [illegible]latter [rests] were sometimes called *dogs*, but the term *andirons* fr[illegible]equently included both," &c. (HALLIWELL).

**andren**, v. 468 : see note 3, v. 468.

**Andrew**—*My wealthy*, ii. 338: the name of a shi[illegible]p: the conjecture that it was derived from the naval hero *Andr*[illegible]*ea* Doria is not a probable one.

**angel**—*An ancient*, iii. 164: see note 129, iii. 164.

**angel** *of the air*, bird of the air, ix. 112 (*Angel* in [illegible] this sense is a Grecism,—ἄγγελος, i.e. *messenger*, being applied to [illegible] birds of augury: our early writers frequently use the word as equiv[illegible]alent to "bird;" so in Massinger and Dekker's *Virgin-Martyr* the [illegible] Roman eagle is called "the Roman *angel*," Massinger's *Works*, [illegible] vol. i. p. 36, ed. Gifford, 1813).

**angel**, a gold coin, which at its highest value was [illegible]worth ten shillings: *not I for an angel*, ii. 98; *This bottle makes an a*[illegible]*ngel*, iv. 274; *your ill angel is light* ("The Lord Chief Justice calls [illegible] Falstaff the Prince's *ill angel* or genius; which Falstaff turns [illegible]off by saying, an *ill angel* (meaning the coin called *an angel*) *is* [illegible] *light*," THEOBALD), iv. 318; *he hath a legion of angels* ([illegible] with a quibble), i. 372; *twenty angels*, i. 391; *the angels that y*[illegible]*u sent for*, ii. 46; *his fair angels*, iv. 34; *Imprison'd angels*, iv. [illegible]48: and see *stamp about their necks*, &c.

**angels'** *faces*—*Ye've*[illegible]v. 522: An allusion to the saying attributed to St. Augustin[illegible], "Non Angli, sed Angeli."

**angle**, a corner: [illegible] *in an odd angle of the isle*, i. 207.

**a-night**, in the [illegible]night, by night, iii. 32.

**anon**, *anon*, equ[illegible]valent to the modern "coming," iv. 221, 23[illegible], 345, &c.

**answer** *in the* [illegible]*ffect of your reputation*, "answer in a manner suitable to your c[illegible]aracter" (JOHNSON), iv. 327.

**answer** *must be* [illegible]*made*—*My*, "I shall be called to account, [illegible] must answer as for s[illegible]ed tious words" (JOHNSON), vii. 123.

**answer**, retaliat[illegible]on: *whose answer would be death*, viii. [illegible] *the answer be B*[illegible]*ritons must take*, viii. 488.

**Antenor**, vi. 17[illegible]57, 65, &c.: "Very few particulars respe[illegible] Trojan are pr[illegible]served by Homer. But as Professor Hey[illegible] Seventh Excu[illegible]us to the *First Æneid*, observes: 'Fui[illegible] inter eos, in q[illegible]orum rebus ornandis ii maxime scriptore[illegible] runt, qui narr[illegible]ationes Homericas novis commentis de s[illegible] runt; non ali[illegible]ter ac si delectatio a mere fabulosis et tem[illegible] figmentis pro[illegible]ficisceretur'" (STEEVENS).

**anthropopha**[illegible]**ginian**, a cannibal, i. 436.

**Antoniad**—*T*[illegible]*he*, the name of Cleopatra's ship, viii. 320.

**antres**, caves, c[illegible]verns, viii. 147.

[illegible] *famous* [illegible] See *unpeg the basket*, &c.

**ape**, *in the corner of his jaw*, &c.—*Like an*, vii. 389 : see note 107, vii. 389.

**apoplex**, apoplexy, iv. 382.

**appaid**, satisfied, contented, ix. 299.

**apparent**, heir-apparent, next claimant : *he's apparent to my heart*, iii. 412 ; *as apparent to the crown*, v. 256.

**apparent**, plain, evident : *apparent foul-play*, iv. 65 ; *apparent prodigies*, vii. 132.

**apparition** *of an armed Head rises—An*, vii. 262 ; *An apparition of a bloody Child rises*, vii. 263 ; *An apparition of a Child crowned, with a tree in his hand, rises*, ibid. : "The armed head represents symbolically Macbeth's head cut off and brought to Malcolm by Macduff. The bloody child is Macduff untimely ripped from his mother's womb. The child with a crown on his head, and a bough in his hand, is the royal Malcolm, who ordered his soldiers to hew them down [each] a bough and bear it before them to Dunsinane" (UPTON,—whose explanation is at least very ingenious) : I may add here a remark of the truly learned Lobeck ; "Mortuorum capita fatidica jam multo ante Bafometum et illud galeatum phantasma, quod in fabula Shakspeariana introducitur, memorat Phlegon, Mirab. iii. 50, &c." *Aglaophamus*, p. 236 (note).

**appeach**, to impeach, to accuse, to inform against, iv. 181 (twice) ; *appeach'd*, iii. 218.

**appeal** *the duke*, iv. 101 ; *appeal each other of high treason*, iv. 102 ; *appeals me*, iv. 110 : "*Appeal*, *v.a.* This word appears to have been formerly used with much latitude ; and sometimes in such a way that it is not easy to find out what those who used it precisely meant by it. But according to its most ancient signification, it implies a reference by name to a charge or accusation, and an offer, or challenge, to support such charge by the ordeal of single combat. And something of this, its primary sense, may still be descried in all its various applications. Thus, an *appeal* from one person to another, to judge and decide ; or from an inferior to a superior court, is to transfer the challenge from such as are deemed incompetent to accept it, to those who may be competent : and, as 'a summons to answer a charge,' it is nearly equivalent to an actual challenge. 'And likewise there were many Southland men that *appelled* others in Barrace to fight before the King to the dead, for certain crimes of lese majesty.' *Pitscottie*, p. 234. Here the word clearly means challenge ; as in the preceding page the laird of Drumlanerick and the laird of Barrice are said to have provoked (which also means challenge[d]) others in Barrace to fight to death, '. . . . . but being *appealed* (challenged) by the Lord

Clifford, an Englishman, to fight with him in singular combat.' *Hist. of Scotland*, f. 365.

. . . 'hast thou sounded him,
If he *appeal* (charge or accuse, and challenge) the duke on ancient malice?' *Richard II.* i. 1.

. . . . . .

'Against the Duke of Hereford that *appeals* me.' *Id.* i. 3."
Boucher's *Glossary of Arch. and Prov. Words.*

**appellant**, challenger, iv. 102, 110, 111; v. 142 (twice); *appellants*, iv. 167. See *appeal*, &c.

**apperil**, peril, vii. 17.

**apple-John**, a sort of apple, called in French *deux-années* or *deux-ans*, because it will keep two years, and considered to be in perfection when shrivelled and withered, iv. 262, 336; *apple-Johns*, iv. 336 (twice). ("*Apple-John, John-Apple.* We retain the name, but whether we mean the same variety of fruit which was so called in Shakespeare's time, it is not possible to ascertain. Probably we do not. In 2d pt. Hen. IV. Prince Hal certainly meant a large round apple, apt to shrivel and wither by long keeping, like his fat companion. This is not particularly characteristic of our *John-apple*." Forby's *Vocab. of East Anglia.*)

**apply**, to apply oneself to, or, rather (see notes in the *Var. Shak.*), to ply: *Virtue, and that part of philosophy Will I apply*, iii. 111.

**appointed**, accoutred, equipped: *To have you royally appointed*, iii. 482; *You may be armèd and appointed well*, vi. 332; *like knights appointed*, ix. 175; *With well-appointed powers*, iv. 312; *What well-appointed leader*, iv. 363; *The well-appointed king*, iv. 448; *the Dauphin, well-appointed*, v. 68; *very well appointed*, v. 249.

**appointment**, accoutrement, equipment: *your best appointment make with speed*, i. 502; *in appointment fresh and fair*, vi. 91; *a pirate of very warlike appointment*, vii. 403; *Men of great quality . . . . by their appointment*, ix. 130; *these hands Void of appointment*, ix. 155; *Our fair appointments*, iv. 155.

**apprehension**, faculty for sarcastic sayings, sarcasm: *how long have you professed apprehension?* ii. 119; *To scourge you for this apprehension*, v. 38.

**apprehensive**, possessed of the power of apprehension or intelligence: *whose apprehensive senses*, iii. 209; *makes it apprehensive, quick, forgetive*, iv. 377; *men are flesh and blood, and apprehensive*, vii. 150.

**approbation**, proof: *naught for approbation But only seeing*, iii. 429; *drop their blood in approbation*, iv. 418; *on the approbation of what I have spoke*, viii. 399.

**approbation**, probation, novitiate: *receive* (enter on) *her approbation*, i. 468.

**approof**, approbation: *Either of condemnation or approof*, i. 499.

**approof**, proof: *in approof lives not his epitaph As in your royal speech* ("The truth of his epitaph is in no way so fully *proved* as by your royal speech," MASON,—where others understand *proof* as equivalent to "approbation"), iii. 209; *of very valiant approof*, iii. 243; *as my furthest band Shall pass on thy approof* ("As I will venture the greatest pledge of security on the trial of thy conduct," JOHNSON; "such as I will pledge my utmost bond that thou wilt prove," Nares's *Gloss.* in "Band"), viii. 305.

**approve**, to prove: *On whose eyes I might approve This flower's force*, ii. 281; *to approve Henry of Hereford . . . disloyal*, iv. 113; *approve me, lord*, iv. 268; *To approve my youth further*, iv. 318; *that my sword upon thee shall approve*, vi. 295; *does approve, By his lov'd mansionry, that*, &c., vii. 220; *Thou dost approve thyself the very same*, viii. 477; *'tis the curse in love, and still approv'd* (experienced), i. 351; *of approved valour*, ii. 95; *an approved wanton*, ii. 122; *approved in the height a villain*, ii. 131; *approv'd in practice culpable*, v. 162; *Approved warriors*, vi. 346; *approv'd good masters*, viii. 144; *approv'd* ("convicted by proof of having been engaged," JOHNSON) *in this offence*, viii. 174; *I have well approv'd* (experienced) *it*, viii. 177; *which well approves You're great in fortune*, iii. 264; *Approves her fit for none but for a king*, v. 99; *which approves him an intelligent party*, viii. 73.

**approve**, to ratify, to confirm: *approve it with a text*, ii. 379; *t' approve the fair conceit The king hath of you* ("to strengthen, by my commendation, the [good] opinion which the king has formed [of you]," JOHNSON), v. 508; *Your favour is well approved by your tongue*, vi. 224; *He may approve* ("make good the testimony of," MALONE) *our eyes*, vii. 300; *approve the common saw* ("exemplify the common proverb," JOHNSON), viii. 47; *he approves the common liar* (fame), viii. 255.

**approve**, to recommend to approbation: *if you did, it would not much approve me* ("if you knew I was not ignorant, your esteem [judgment, CALDECOTT] would not much advance my reputation," JOHNSON), vii. 428.

**approvers**—*To their*, "To those who try them" (WARBURTON), viii. 425.

**apricock**, an apricot (the tree), ix. 144; *apricocks* (the fruit), ii. 290; iv. 161.

**aqua vitæ**, a term for ardent spirits in general, i. 397; ii. 41; iii. 352, 489; vi. 435, 463.

**Aquilon**, the North-wind, vi. 91.

**Arabian** *bird*, the phœnix, viii. 305, 405.

**araise**, to raise up, iii. 224.

**arch**, a chief: *My worthy arch and patron*, viii. 39.

**Arden**—*The forest of*, iii. 8, 23, 31: "*Ardenne* is a forest of considerable extent in French Flanders, lying near the Meuse, and between Charlemont and Rocroy. It is mentioned by Spenser in his *Colin Clout's come home again*, 1595. . . . But our author was furnished with the scene of his play by Lodge's novel" (MALONE): see iii. 3.

**argal**, a vulgar corruption of the Latin word *ergo*, vii. 411 (twice), 412.

**argentine**, silver-hued, "of the silver moon" (STEEVENS), ix. 99.

**Argier**, the old name for Algiers, i. 208 (twice). (It was not obsolete even in the time of Dryden: "you privateer of love, you *Argier's* man." *Limberham*, act iii. sc. 1.)

**argo**, a vulgar corruption of the Latin word *ergo*, v. 184.

**argosy**, a ship of great bulk and burden, fit either for merchandise or war (probably so named from the *Argo*), ii. 347, 376; iii. 141 (twice); v. 269; *argosies*, ii. 337, 421; iii. 141.

**argument**, conversation, discourse: *For shape, for bearing, argument, and valour*, ii. 108.

**argument**, subject, matter: *thou wilt prove a notable argument* ("subject for satire," JOHNSON), ii. 79; *You would not make me such an argument* ("subject of light merriment," JOHNSON), ii. 298; *an absent argument Of my revenge*, iii. 43; *th' argument of Time*, iii. 455; *argument* (subject of conversation) *for a week*, iv. 227; *the argument shall be thy running away*, iv. 239; *And sheath'd their swords for lack of argument*, iv. 450; *the argument of hearts* ("of what men's hearts are composed," MALONE), vii. 36; *an argument of laughter*, vii. 45; *the argument of the play*, vii. 366; *Have you heard the argument?* vii. 369; *the argument of your praise*, viii. 13.

**Ariachne**, vi. 111: see note 154, vi. 111.

**arm**, to take in one's arms: *come, arm him*, viii. 478; *Arm your prize*, ix. 212 (where Mason explains *arm* "take by the arm").

**arm-gaunt**, viii. 271: see note 36, viii. 271.

**aroint** *thee, witch!* vii. 208; *aroint thee, witch, aroint thee!* viii. 70: That *Aroint thee* is equivalent to "Away!" "Begone!" seems to be agreed, though its etymology is quite uncertain: "*Rynt* ye; By your leave, stand handsomely. As, *Rynt you, Witch*, quoth Besse Locket to her mother. Proverb, *Cheshire*." Ray's *North Country Words*, p. 52, ed. 1768: "The word [*aroint*] is still in common use in Cheshire; and what is remarkable is, that, according to Ray, it is still coupled with a witch, as '*rynt* you, witch, quoth Besse Locket to her mother,' which is given as a Cheshire proverb; but which, as the term sounded in my ears when I once heard it pronounced, I should not have hesitated to spell *aroint*.

I have also seen it spelled, and by a Cheshire man of good information, *runt:* nor is it at all unlikely that it is the same exclamation which in Lancashire is pronounced and spelled *areawt*, as equivalent to *get out* or *away with thee.* But it is most common in the middle parts of Cheshire; and there used, chiefly by milkmaids when milking. When a cow happens to stand improperly, in a dirty place, or with one of her sides so near a wall, a fence, a tree, or another cow, that the milker cannot readily come at the udder, or to her neck, to tie her up in her boose, or stall,—in such cases, the milkmaid, whilst she pushes the animal to a more convenient place, seldom fails to exclaim, '*Aroint* thee, lovey (or bonny), *aroint* thee:' using a coarser and harsher epithet, should the cow not move at the first bidding." Boucher's *Glossary of Arch. and Prov. Words:* "A lady well acquainted with the dialect of Cheshire informed me that it [*Aroint*] is still in use there. For example, if the cow presses too close to the maid who is milking her, she will give the animal a push, saying at the same time "*'Roint thee!*' by which she means 'stand off.' To this the cow is so well used, that even the word is often sufficient." Nares's *Gloss.:* "*Rynt thee* is an expression used by milkmaids to a cow when she has been milked, to bid her get out of the way. Ash calls it local." Wilbraham's *Attempt at a Gloss. of some Words used in Cheshire:* In Hearne's *Ectypa Varia*, &c., 1737, is a print representing the Saviour *harrowing hell*, in which Satan is blowing a horn, with the words "Out, out, *arongt*" over his head, perhaps to express the sounds of the horn. (Hunter, in his *New Illustr. of Shakespeare*, vol. ii. p. 166, has cited an example of "*araunte thee*" from a passage of a book about Perkin Warbeck, with which he became acquainted through the medium of *The Monthly Mirror:* but undoubtedly no such book exists; the title and passage of it given in *The M. M.* are forgeries, and I should have said very clumsy ones, had they not deceived so experienced an antiquary as my old friend Joseph Hunter.)

**a-row**, successively, one after another, ii. 60.

**arras-counterpoints**, counterpanes of arras, of tapestry, iii. 140: see note 81, iii. 140.

**arrose**, to water, to sprinkle (Fr. *arroser*), ix. 217.

**art** *as you—I have as much of this in*, vii. 179: "*In art* Malone interprets to mean 'in theory.' It rather signifies by acquired knowledge, or learning, as distinguished from natural disposition" (CRAIK).

**Arthur's** *show:* see *Dagonet*, &c.

**article**—*A soul of great*, vii. 427: Here Johnson would understand *of great article* to mean "of large comprehension, of many contents;" while Caldecott explains it "of great account or value."

**articulate,** to enter into articles: *with whom we may articulate,* vi. 163.

**articulate,** to exhibit in articles: *These things, indeed, you have articulated,* iv. 283.

**artificial,** ingenious, artful: *like two artificial gods,* ii. 297.

**Ascanius** *did,* &c.—*As,* v. 165; see note 108, v. 165.

**Asher-house,** *my Lord of Winchester's,* v. 534: "Shakespeare forgot that Wolsey was himself Bishop of Winchester, unless he meant to say, you must confine yourself to that house which you possess as Bishop of Winchester. Asher [the old form of *Esher*], near Hampton-Court, was one of the houses belonging to that bishoprick" (MALONE): "Fox, Bishop of Winchester, died Sept. 14, 1528, and Wolsey held this see *in commendam.* Esher therefore was his own house" (REED).

**askance** *their eyes,* turn aside their eyes, ix. 290.

**aspersion,** a sprinkling, i. 252.

**aspire,** to aspire to, to mount to: *That gallant spirit hath aspir'd the clouds,* vi. 427.

**a-squint**—*That eye that told you so look'd but,* viii. 112: Ray gives "Love being jealous makes a good eye look asquint." *Proverbs,* p. 13, ed. 1768.

**"as's"** *of great charge,* vii. 424: Here, as Johnson was the first to observe, "a quibble is intended between *as* the conditional particle, and *ass* the beast of burden."

**ass** *on thy back o'er the dirt—Thou borest thine,* viii. 29: An allusion to Æsop's celebrated fable of the Old Man and his Ass.

**assay** *of arms—To give th'*, "to attempt or assay anything in arms or by force" (SINGER), vii. 338.

**assemblance,** semblance, external aspect, iv. 360.

**assinico,** a silly, a stupid fellow ("Asnico. *A little ass.*" Connelly's *Span. and Engl. Dict.,* Madrid, 4to), vi. 35. (This word is usually spelt by our early writers *assinego,* and so I spelt it in my former editions; but since the old eds. of Shakespeare's play have "asinico," I have now printed "*assinico,*" as a form nearer to the Spanish word.)

**assistance,** "assessors" (JOHNSON): *affecting one sole throne, Without assistance,* vi. 236.

**associate** *me—One of our order, to,* vi. 471: "Each friar has always a companion assigned him by the superior when he asks leave to go out; and thus, says Baretti, they are a check upon each other" (STEEVENS).

**assum'd** *this age—He it is that hath*, viii. 507: *assum'd* "I believe is the same as *reached* or *attained*" (STEEVENS): "'Assum'd this age' has a reference to the different appearance which Belarius now makes in comparison with that when Cymbeline last saw him" (HENLEY).

**assurance** *of a dower in marriage—To pass*, iii. 166: "*To pass assurance* means to make a conveyance or deed. Deeds are by law-writers called 'The common *assurances* of the realm,' because thereby each man's property is *assured* to him. So, in a subsequent scene of this act, 'they are busied about a counterfeit *assurance*' [iii. 176]" (MALONE).

**assurance** *in that—Seek out*, vii. 415: "A quibble is intended. Deeds, which are usually written on parchment, are called the common *assurances* of the kingdom" (MALONE).

**assured**, affianced, ii. 36; iv. 33.

**Atalanta's** *better part*, iii. 48: Here the meaning of *better part* (a common enough expression, and used by Shakespeare in two other places—"my *better part* of man," *Macbeth*, act v. sc. 8—"My spirit is thine, the *better part* of me," *Sonnet* LXXIV.) has been much disputed: "Cannot Atalanta's *better part* mean her virtue or virgin chastity? . . . . Pliny's *Natural History*, b. XXXV. c. iii. mentions the portraits of Atalanta and Helen, *utraque excellentissima forma, sed altera ut virgo;* that is 'both of them for beauty incomparable, and yet a man may discerne the one [Atalanta] of them to be a *maiden*, for her modest and chaste countenance,' as Dr. P. Holland translated the passage" (TOLLET): "I suppose Atalanta's *better part* is her *wit*, i.e. the *swiftness of her mind*" (FARMER): "After all, I believe that 'Atalanta's *better part*' means only *the best part about her*, such as was most commended" (STEEVENS): "Atalanta's *better part* was not her *modesty*, nor her *heels*, nor her *wit*, as critics have variously conjectured, but simply her *spiritual part*" (STAUNTON—in a note on *Macbeth*, act v. sc. 8): Mr. Grant White's explanation of the lady's *better part* I had rather refer to than quote.

**at hand**, *quoth pickpurse*, iv. 223: a proverbial expression.

**atomies**, atoms, iii. 50, 62; vi. 392 (where the word is used to describe the very diminutive steeds that draw Queen Mab's chariot).

**atomy** (a corruption of *anatomy*), a skeleton, iv. 403. (So "ottamy." *Craven Dialect.*)

**atone**, to reconcile: *Since we cannot atone you*, iv. 107; *to atone your fears With my more noble meaning*, vii. 100; *I would do much T' atone them*, viii. 214; *the present need Speaks to atone you*, viii. 279; *I did atone my countryman and you*, viii. 397.

**atone**, to agree, to unite: *When earthly things made even atone together*, iii. 91; *He and Aufidius can no more atone*, vi. 238.

**atonement**, reconciliation, iv. 370; v. 350; *atonements*, i. 362 (Compare, in our authorised version of Scripture, "By whom we have now received the *atonement* (*τὴν καταλλαγήν*)," *Romans* v. 11).

**attach**, to lay hold of, to arrest, to seize: *attach you by this officer*, ii. 40; *attach the hand of his fair mistress*, ii. 218; *desires you to attach his son*, iii. 497; *of capital treason I attach you both*, iv. 374; *attach Lord Montacute*, v. 477; *Attach thee as a traitorous innovator*, vi. 198; *attach'd with weariness*, i. 246; *weariness durst not have attached one*, &c., iv. 329; *My father was attachèd*, v. 38; *hath attach'd Our merchants' goods*, v. 472; *He is attach'd*, v. 486; *Troilus be but half attach'd*, &c., vi. 111.

**attachment**, an arrest, a seizure, vi. 80.

**attaint**, taint, stain: *brags of his own attaint*, ii. 32; *over-bears attaint*, iv. 472; *nor any man an attaint*, vi. 12; *poison thee with my attaint*, ix. 304.

**attaint**, attainted: *attaint with faults* (a passage rejected from the text in the present ed.), ii. 251, note 185; *My tender youth was never yet attaint*, &c., v. 99.

**attask'd**, taxed, blamed, viii. 35.

**attend**, to wait for: *who attended him In secret ambush*, v. 304; *I am attended at the cypress grove*, vi. 165; *thy intercepter . . . . attends thee at the orchard-end*, iii. 370.

**attent**, attentive, vii. 311; ix. 46.

**attorney**, an advocate, a pleader: *the heart's attorney* (the tongue), ix. 234.

**attorney**, a substitute, a deputy: *die by attorney*, iii. 69; *I, by attorney, bless thee from thy mother*, v. 447.

**attorneyed**, &c.—*Royally*, "Nobly supplied by substitution of embassies, &c." (JOHNSON), iii. 404.

**audacious**, "spirited, animated, confident" (JOHNSON): *audacious without impudency*, ii. 218.

**audaciously**, with proper spirit: *speak audaciously*, ii. 227.

**Audrey**, "a corruption of *Etheldreda*" (STEEVENS), iii. 56, &c.

**auncient**, iv. 462 (twice), 463 (twice): Fluellen's Welsh pronunciation of *ancient* (ensign).

**aunt**, a good old dame: *The wisest aunt*, ii. 271.

**aunt**, a cant term for a loose woman: *summer songs for me and my aunts*, iii. 457.

**aunt** *whom the Greeks held captive—An old*, "Priam's sister, Hesione, whom Hercules, being enraged at Priam's breach of faith, gave to Telamon, who by her had Ajax" (MALONE), vi. 40.

**aunt**—*My sacred:* see *sacred aunt—My.*

**author** *to dishonour you*, vi. 299: see note 30, vi. 292.

**Autolycus**—*My father named me*, iii. 457: Shakespeare took this name from Golding's translation of *Ovid's Metamorphoses*, Book xi.;

> "Now when she [*i.e.* Chione] full her time had gon, she bare by Mercurye
> A sonne that hight *Autolychus*, who proude a wily pye,
> And such a fellow as in theft and filching had no peere:
> He was his fathers owne sonne right; he could mens eyes so bleare,
> As for to make the blacke things white, and white things blacke appeare."
> Fol. 135, ed. 1603.

(J. F. Gronovius, in his *Lect. Plautinæ*, p. 161, ed. 1740, after citing Martial, viii. 59, observes, "Celebratur autem in fabulis Autolycus maximus furum.")

**avaunt**—*To give her the*, To give her the dismissal, "To send her away contemptuously" (JOHNSON), v. 505.

**avised**, for *advised* (see second sense of that word), i. 365, 377, 487.

**away** *with*, to endure, to bear with: *She never could away with me*, iv. 358.

**awful** *banks*, "the proper limits of reverence" (JOHNSON), iv. 368.

**awful** *men*, men who reverence the laws and usages of society, i. 332.

**awkward**, distorted: *no sinister nor no awkward claim*, iv. 446.

**awkward**, adverse: *awkward winds*, v. 164; *awkward casualties*, ix. 91.

**awless** *lion—The*, The lion standing in awe of nothing, iv. 13 (where Mr. Knight erroneously explains *awless* "not inspiring awe").

**awless** *throne—The*, The throne not regarded with awe, not reverenced, v. 383.

**ay** *me*, ah me, alas: This interjection, which occurs many times in Shakespeare, and which his editors generally alter to *ah me*, is the Italian *aimè* (*e.g.* Dante has "*Aimè*, che piaghe vidi," &c. *Inferno*, C. xvi. 10).

## B.

**babes** *hath judgment shown—So holy writ in*, iii. 226: "The allusion is to St. Matthew's Gospel, xi. 25: 'I thank thee, O Father, Lord of heaven and earth, because *thou hast hid these things from the wise and prudent, and hast revealed them unto babes.*' See also 1 Cor. i. 27" (MALONE).

**baby**, a doll: *The baby of a girl*, vii. 253.

**baccare**, iii. 130: A cant exclamation of doubtful etymology, signifying "Go back." (Compare, among numerous passages that might be cited, one of John Heywood's three epigrams upon it;

"*Backare*, quoth Mortimer to his sow:
Went that sow backe at that bidding, trow you?"
*Workes*, sig. P 2, ed. 1598.)

**back'd**—*Upon his eagle*, Seated upon the back of his eagle, viii. 511.

**badge** *of fame to slander's livery—A*, ix. 303: "In our author's time the servants of the nobility all wore silver *badges* on their *liveries*, on which the arms of their masters were engraved" (MALONE).

**baffle**, to treat ignominiously, to use contemptuously ("*Baffle*.... was originally a punishment of infamy, inflicted on recreant knights, one part of which was hanging them up by the heels. In French *baffouer* or *baffoler*." Nares's *Gloss.*): *I will baffle Sir Toby*, iii. 351; *baffle me*, iv. 207; *how have they baffled thee!* iii. 396; *baffled here*, iv. 106; *shall good news be baffled?* iv. 401.

**Bajazet's** *mute*, iii. 267: The allusion in this passage (where the original reads "mule") has not yet been explained.

**baker's** *daughter—They say the owl was a*: see *owl*, &c.

**baldrick**, a belt, ii. 79; ix. 190.

**bale**, sorrow, evil, vi. 139.

**balk** *logic*, (according to some) chop logic, wrangle logically, (according to others) give the go-by to logic, iii. 112.

**balk'd** *in their own blood*, iv. 203: Here *balk'd* is explained "piled up in *balks* or ridges;" but that reading not appearing satisfactory to Grey and Steevens, they proposed *bak'd* in its stead.

**ballad** *us*, make ballads on us, viii. 374.

**ballast**, the contracted form of *ballased* or *ballaced*=*ballasted*, ii. 36. (So in Wilkins's *Miseries of Inforst Marriage*,

"What riches I am *ballast* with are yours." Sig. H 2, ed. 1629.)

**ballow**, a pole, a stick, a cudgel, viii. 101.

**balm**, the oil of consecration: *wash the balm from an anointed king*, iv. 147; *I wash away my balm*, iv. 171; *Be drops of balm to sanctify thy head*, iv. 386; *'Tis not the balm*, iv. 481; *Thy balm wash'd off*, v. 272.

**ban**, a curse, vii. 370; *bans*, vii. 61; viii. 48.

**ban**, to curse, v. 145, 172, 173; ix. 315, 438; *banning*, v. 85; ix. 234.

**Banbury** *cheese—You*, i. 364: An allusion to the thinness of Slender,—Banbury cheese being a cream cheese, which was proverbially thin ("The same thought occurs in *Jack Drum's Entertainment*, 1601: 'Put off your cloathes, and you are like a Banbury cheese,—nothing but paring,'" STEEVENS).

**band**, a bond: *arrested on a band*, ii. 44 (in what immediately follows these words Dromio quibbles on *band* in the sense of "bond," and

*band* "a band for the neck"); *that breaks his band*, ii. 46; *thy oath and band*, iv. 101; *as my furthest band Shall pass*, viii. 305; *cancels all bands*, iv. 261; *die in bands*, v. 232; *with all bands of law*, vii. 306.

**ban-dogs**, properly *band-dogs*, so called because on account of their fierceness they required to be *bound* or chained, and used more particularly for baiting bears; considered by Pennant as mastiffs, and by Gifford as "large dogs of the mastiff kind"), v. 127.

**bank'd** *their towns*, iv. 83: Means most probably "sailed past their towns on the banks of the river," rather than "thrown up entrenchments before their towns;" compare the old play, *The Troublesome Raigne of Iohn*, &c. (see iv. 3);

> "Your city, Rochester, with great applause,
> By some diuine instinct laid armes aside;
> And from the hollow holes of Thamesis
> Eccho apace repli'd, *Viue le Roy:*
> From thence along the wanton rowling glade
> To Troynouant, your faire metropolis,
> With lucke came Lewis," &c.
> *Sec. Part*, sig. I 4 verso, ed. 1622:—

But Mr. Staunton sees here an allusion to card-playing, and (from the context) would understand *bank'd their towns* to mean "won their towns, put them in bank or rest."

**banquet**, what we now call a *dessert*,—a slight refection, consisting of cakes, sweetmeats, and fruit, and generally served in a room to which the guests removed after dinner: *My banquet is to close our stomachs up, After our great good cheer*, iii. 185 (A passage overlooked by Nares when he said, "*Banquet* is often used by Shakespeare, and there seems always to signify a feast, as it does now." *Gloss.*); *Servants, with a banquet*, viii. 298.

**banquet** *ere they rested—Should find a running*, v. 490; *besides the running banquet of two beadles*, v. 571: On the first of these passages Steevens observes; "A *running banquet*, literally speaking, is a *hasty refreshment*, as set in opposition to a regular and *protracted meal*. The former is the object of this rakish peer; the latter perhaps he would have relinquished to those of more permanent desires:" and Malone; "A *running banquet* seems to have meant a *hasty banquet*. 'Queen Margaret and Prince Edward (says Habington in his *History of King Edward IV.*), though by the Earle recalled, found their fate and the winds so adverse that they could not land in England to taste this *running banquet* to which fortune had invited them.' The *hasty banquet*, that was in Lord Sands's thoughts, is too obvious to require explanation:" on the second passage Steevens remarks; "A *banquet*, in ancient language, did not [generally] signify either dinner or supper, but the dessert after each of them. . . . To the confinement therefore of these rioters a whipping was to be the *dessert*."

**bar** *and royal interview—Unto this,* "To this *barrier,* to this place of congress, &c." (JOHNSON), iv. 512.

**Barbason,** i. 396; iv. 432: The name of a demon: he would seem to be the same as "Marbas, alias *Barbas,*" who, as Scot informs us, "is a great president, and appeareth in the forme of a mightie lion; but at the commandement of a coniuror commeth vp in the likenes of a man, and answereth fullie as touching anie thing which is hidden or secret," &c. *The Discouerie of Witchcraft,* &c., p. 378, ed. 1584.

**barbed** *steeds,* steeds equipped with military trappings and ornaments, iv. 157; v. 335 (Cotgrave has "Bardé: *Barbed or trapped as a great horse.*" *Fr. and Engl. Dict.*: *Barbed* is said to be a corruption of *barded*).

**barbermonger,** "a fop who deals much with barbers, to adjust his hair and beard" (MASON), viii. 42.

**barber's** *chair, that fits all buttocks—Like a,* a proverbial simile, iii. 229: Ray gives "Like a barber's chair, fit for every buttock." *Proverbs,* p. 51, ed. 1768.

**bare** *Christian—Which is much in a,* i. 324: "Launce is quibbling on. *Bare* has two senses; *mere* and *naked.* Launce uses it in both, and opposes the *naked* female to the water-spaniel *covered with hairs of remarkable thickness*" (STEEVENS).

**barful** *strife—A,* "A contest full of impediments" (STEEVENS), iii. 323.

**barge** *stays—My,* v. 489: "The speaker is now in the king's palace at Bridewell, from which he is proceeding [about to proceed] by water to York-place (Cardinal Wolsey's house), now Whitehall" (MALONE).

**Bargulus,** v. 181: see note 137, v. 181.

**baring** *of my beard—The,* The shaving of my beard, iii. 267.

**barley-break,** ix. 193: "It was played by six people (three of each sex), who were coupled by lot. A piece of ground was then chosen, and divided into three compartments, of which the middle one was called hell. It was the object of the couple condemned to this division, to catch the others, who advanced from the two extremities; in which case a change of situation took place, and hell was filled by the couple who were excluded by preoccupation from the other places: in this 'catching,' however, there was some difficulty, as, by the regulations of the game, the middle couple were not to separate before they had succeeded, while the others might break hands whenever they found themselves hard pressed. When all had been taken in turn, the last couple was said *to be in hell,* and the game ended:" Such is Gifford's description of the old English manner of playing the game, note on *Massinger's Works,* vol. i. p. 104, ed. 1813: on the Scottish mode of playing it (which

is very different), see Jamieson's *Etymol. Dict. of the Scot. Lang.* in "Barla-breikis, Barley-bracks."

**barm**, yeast, ii. 271.

**barn**, a child: *Mercy on's, a barn; a very pretty barn!* iii. 452; *he shall lack no barns* (with a quibble), ii. 118; *barns are blessings*, iii. 212.

**barnacles**, i. 262: "Caliban's *barnacle* is the *clakis* or tree-goose" (Douce): "Barnacle. A multivalve shell-fish [lepas anatifera, *Linn.*] growing on a flexible stem, and adhering to loose timber, bottoms of ships, &c.; anciently supposed to turn into a Solan goose; possibly because the name was the same..... Sometimes the *barnacles* were supposed to grow on trees, and thence to drop into the sea, and become geese; as in Drayton's account of Furness, *Polyolb.* Song 27, p. 1190 [p. 136, ed. 1622]. From this fable Linnæus has formed his trivial name *anatifera, Goose* or *Duckling-bearing.* See Donovan's *British Shells*, Plate 7, where is a good description of the real animal, and an excellent specimen of the fabulous account from Gerard's *Herbal.*" Nares's *Gloss.*

**Barrabas**, ii. 405: This name was, I believe, invariably made short in the second syllable by the poetical writers of Shakespeare's days. (In Marlowe's *Jew of Malta*, "Barrăbas" occurs many times: and compare Taylor;

> "These are the brood of *Barrabas*, and these
> Can rob, and be let loose againe at ease."
> *A Thiefe*, p. 120,—*Workes*, 1630;

and Fennor;

> "Thou *Barrabas* of all humanitie,
> Base slanderer of Christianitie." *Defence*, &c., p. 153,—*id.*)

**Barson**, a corruption of "*Barston*, a village in Warwickshire, lying between Coventry and Solyhull" (Percy), iv. 400.

**Bartholomew** *boar-pig*, iv. 344: "The practice of roasting pigs [for sale] at Bartholomew Fair continued until the beginning of the last century, if not later," &c. (Reed).

**Basan**—*The hill of*, viii. 331: From *Psalm* lxviii. 15.

**base**,—*prison-base*, or *prison-bars*,—a rustic game: *I bid the base for Proteus* (with a quibble—"I challenge an encounter on behalf of Proteus"), i. 290; *lads more like to run The country base*, viii. 486; *To bid the wind a base he now prepares*, ix. 233: "There is," says Strutt, "a rustic game called *base* or *bars*, and in some places *prisoner's bars*; and as the success of this pastime depends upon the agility of the candidates and their skill in running, I think it may properly enough be introduced here. It was much practised in former times, and some vestiges of the game are still remaining in many parts of the kingdom The first mention of this sport

that I have met with, occurs in the Proclamations at the head of the parliamentary proceedings, early in the reign of Edward the Third, where it is spoken of as a childish amusement, and prohibited to be played in the avenues of the palace at Westminster, during the sessions of Parliament, because of the interruption it occasioned to the members and others in passing to and fro as their business required. It is also spoken of by Shakespear as a game practised by the boys [see the second of the passages above cited]. It was, however, most assuredly played by the men, and especially in Cheshire and other adjoining counties, where formerly it seems to have been in high repute. The performance of this pastime requires two parties of equal number, each of them having a base or home, as it is usually called, to themselves, at the distance of about twenty or thirty yards. The players then on either side taking hold of hands, extend themselves in length, and opposite to each other, as far as they conveniently can, always remembering that one of them must touch the base; when any one of them quits the hand of his fellow and runs into the field, which is called giving the chase, he is immediately followed by one of his opponents; he again is followed by a second from the former side, and he by a second opponent; and so on alternately, until as many are out as choose to run, every one pursuing the man he first followed, and no other; and if he overtake him near enough to touch him, his party claims one toward their game, and both return home. [*Note.* It is to be observed, that every person on either side who touches another during the chase, claims one for his party, and when many are out, it frequently happens that many are touched.] They then run forth again and again in like manner, until the number is completed that decides the victory; this number is optional, and I am told rarely exceeds twenty. About thirty years back I saw a grand match at base played in the fields behind Montague-house [*Note.* Now better known by the name of the British Museum] by twelve gentlemen of Cheshire against twelve of Derbyshire, for a considerable sum of money, which afforded much entertainment to the spectators. In Essex they play this game with the addition of two prisons, which are stakes driven into the ground, parallel with the home boundaries, and about thirty yards from them; and every person who is touched on either side in the chase is sent to one or other of these prisons, where he must remain till the conclusion of the game, if not delivered previously by one of his associates, and this can only be accomplished by touching him, which is a difficult task, requiring the performance of the most skilful players, because the prison belonging to either party is always much nearer to the base of their opponents than to their own; and if the person sent to relieve his confederate be touched by an antagonist before he reaches him, he also becomes a prisoner, and stands in equal need of deliverance. The addition of the prisons occasions a considerable degree of

variety in the pastime, and is frequently productive of much pleasantry." *Sports and Pastimes*, &c., p. 71, sec. ed.

**base** *is the slave that pays*, iv. 433: This appears to have been a proverbial expression (Compare, in Heywood's *Fair Maid of the West*, "My motto shall be, *Base is the man that paies.*" Second Part, sig. L 2, ed. 1631).

**base** *court, basse-cour*, Fr., iv. 159.

**baseness**—*Forced*, iii. 435: "Leontes had ordered Antigonus to *take up the bastard;* Paulina forbids him to touch the Princess under that appellation. *Forced* is *false*, uttered with violence to truth" (JOHNSON),—a passage, in which Walker (see note 50, iii. 435) would make what appears to me an improper alteration.

**bases**—*A pair of*, ix. 32: "Bases, *plural noun.* A kind of embroidered mantle, which hung down from the middle to about the knees, or lower, worn by knights on horseback." Nares's *Gloss.* (where the word is illustrated by various quotations): In the list of apparel of the Lord Admiral's players, taken 1598, we find, "Item, ij *payer of basses*, j white, j blewe, of sasnet [sic]." Malone's *Shakespeare* (by Boswell), vol. iii. p. 316.

**Basilisco-like**—*Knight, knight, good mother*,—iv. 12: "Falconbridge's words here carry a concealed piece of satire on [*rather*, allude to] a stupid drama of that age, printed in 1599, and called *Soliman and Perseda.* In this piece there is the character of a bragging cowardly knight, called Basilisco. His pretension to valour is so blown and seen through, that Piston, a buffoon-servant in the play, jumps upon his back, and will not disengage him till he makes Basilisco swear upon his dudgeon dagger to the contents, and in the terms, he dictates to him; as, for instance;

> '*Bas.* O, I swear, I swear.
> *Pist.* By the contents of this blade,—
> *Bas.* By the contents of this blade,—
> *Pist.* I, the aforesaid Basilisco,—
> *Bas.* I, the aforesaid Basilisco,—*knight*, good fellow, *knight, knight*,—
> *Pist. Knave*, good fellow, *knave, knave*,—'

So that, 'tis clear, our poet is sneering at this play [?]; and makes Philip, when his mother calls him *knave*, throw off that reproach by humorously laying claim to his new dignity of *knighthood*, as Basilisco arrogantly insists on his title of *knight* in the passage above quoted" (THEOBALD): *The Tragedie of Soliman and Perseda. Wherein is laide open, Loues constancie, Fortunes inconstancie, and Deaths Triumphs*, 1599, though a wretched production, was once very popular: it has been attributed to Kyd.

**basilisk**, an imaginary creature (called also *cockatrice*), supposed to kill by its very look: *sighted like the basilisk*, iii. 419; *come, basilisk, And kill the innocent gazer with thy sight*, v. 163; *I'll slay more gazers than the basilisk*, v. 281; *It is a basilisk unto mine eye*, viii. 428;

*Their chiefest prospect murdering basilisks*, v. 173; *Would they were basilisks, to strike thee dead!* v. 345.

**basilisk**, a huge piece of ordnance, carrying a ball of very great weight: *Of basilisks, of cannon culverin*, iv. 229; *The fatal balls of murdering basilisks*, iv. 512: but in the second of these passages there is a double allusion,—to pieces of ordnance, and to the fabulous creatures named *basilisks*; see the preceding article.

**bass** *my trespass—Did*, "told it me in a rough bass sound" (JOHNSON), "served as the bass in a concert, to proclaim my trespass in the loudest and fullest tone" (HEATH), i. 250.

**basta**, enough (Italian and Spanish), iii. 117.

**bastard**, *whom the oracle Hath doubtfully pronounc'd*, &c.—*A*, vii. 69: Alluding to the story of Œdipus.

**bastard**—*Drink brown and white*, i. 509; *Score a pint of bastard*, iv. 232; *your brown bastard is your only drink*, iv. 233: *Bastard* was a sweetish wine (approaching to the muscadel wine in flavour, and perhaps made from a *bastard* species of muscadine grape), which was brought from some of the countries bordering the Mediterranean. There were two sorts, white and brown: see Henderson's *History of Ancient and Modern Wines*, pp. 290–1.

**bat**, a large stick, a cudgel, ix. 415; *bats*, vi. 134, 139.

**bat-fowling**, i. 224: Is described as follows in Markham's *Hunger's Preuention: or, The whole Arte of Fowling by Water and Land*, &c. "Next to the Tramell, I thinke meete to proceed to Batte-fowling, which is likewise a nighty [sic] taking of all sorts of great and small Birdes which rest not on the earth, but on Shrubbes, tal Bushes, Hathorne trees, and other trees, and may fitly and most conueniently be vsed in all woody, rough, and bushy countries, but not in the champaine. For the manner of bat-fowling, it may be vsed either with nettes or without nettes. If you vse it without nettes (which indeede is the most common of the two), you shall then proceede in this manner. First, there shall be one to carry the cresset of fire (as was shewed for the Lowbell), then a certaine number, as two, three, or foure (according to the greatnesse of your company); and these shall haue poales bound with dry round wispes of hay, straw, or such like stuffe, or else bound with pieces of linkes or hurdes dipt in pitch, rosen, grease, or any such like matter that will blaze. Then another company shal be armed with long poales, very rough and bushy at the vpper endes, of which the willow, byrche, or long hazell are best; but indeed according as the country will afford, so you must be content to take. Thus being prepared, and comming into the bushy or rough ground where the haunts of birds are, you shall then first kindle some of your fiers, as halfe or a third part, according as your prouision is, and then with your other bushy and rough poales you shall beat

the bushes, trees, and haunts of the birds, to enforce them to rise; which done, you shall see the birds, which are raysed, to flye and play about the lights and flames of the fier; for it is their nature, through their amazednesse and affright at the strangenes of the lightt and the extreame darknesse round about it, not to depart from it, but, as it were, almost to scorch their wings in the same; so that those which haue the rough bushye poales may (at their pleasures) beat them down with the same, and so take them. Thus you may spend as much of the night as is darke, for longer is not conuenient; and doubtlesse you shall finde much pastime and take great store of birds; and in this you shall obserue all the obseruations formerly treated of in the Lowbell; especially that of silence, vntill your lights be kindled, but then you may vse your pleasure, for the noyse and the light when they are heard and seene afarre of, they make the birds sit the faster and surer. The byrdes which are commonly taken by this labour or exercise are, for the most part, the rookes, ringdoues, blackebirdes, throstles, feldyfares, linnets, bulfinches, and all other byrdes whatsoeuer that pearch or sit vpon small boughes or bushes. This exercise, as it may be vsed in these rough, woody, and bushie places, so it may also be vsed alongst quickset hedges or any other hedges or places where there is any shelter for byrdes to pearch in." p. 98, ed. 1621. (A simpler mode of *bat-fowling*, by means of a large clap-net and a lantern, and called *bird-batting*, is noticed in Fielding's *Joseph Andrews*, B. ii. ch. 10.)

**bate**, strife, contention: *breeds no bate with telling of discreet stories* ("if it be recollected with what sort of companions he [Pointz] was likely to associate, Falstaff's meaning will appear to be, that *he excites no censure for telling them modest stories*, or, in plain English, that he tells them nothing but *immodest* ones," DOUCE), iv. 344.

**bate**, to flutter, to flap the wings (a term in falconry: "*Bate*, Bateing or Bateth, is when the Hawk fluttereth with her Wings either from Pearch or Fist, as it were striveing to get away; also it is taken for her striving with her Prey, and not forsaking it till it be overcome." R. Holme's *Academy of Armory and Blazon* (*Terms of Art used in Falconry*, &c.), B. ii. c. xi. p. 238): *these kites That bate*, iii. 161; *'tis a hooded valour; and when it appears, it will bate* (in which passage is a quibble between *bate*, the term of falconry, and *bate*, i.e. *abate*, fall off, dwindle), iv. 470; *Bated* (used, it would seem, for *Bating*) *like eagles*, iv. 271; *Hood my unmann'd blood, bating in my cheeks*, vi. 432 (see *hood*, &c.).

**bate**, to abate, to diminish, to lessen; *To bate me a full year*, i. 208; *bate one breath of her accustomed crossness*, ii. 102; *the main flood bate his usual height*, ii. 398; *I will not bate thee a scruple*, iii. 239; *bate me some*, iv. 407; *bate thy rage*, iv. 452; *you bate too much of your own merits*, vii. 24: *Who bates mine honour*, vii. 45; *With bated*

*breath*, ii. 350; *like a bated and retirèd flood*, iv. 89; *no leisure bated* ("without any abatement or intermission of time," MALONE), vii. 423.

**bate**, to grow less: *do I not bate?* iv. 262.

**bate**, to except: *Bate, I beseech you, widow Dido*, i. 221; *Those bated that inherit but the fall*, &c., iii. 221.

**bate**, to blunt: *which shall bate his scythe's keen edge*, ii. 159 (see the third sense of *abate*).

**bate-breeding**, apt to cause strife or contention, ix. 245.

**batlet**, a bat for beating clothes in washing, iii. 32.

**batten**, "To batten (grow fat), *pinguesco*" (Coles's *Lat. and Engl. Dict.*), vi. 227; vii. 381.

**bauble**, the licensed Fool's or Jester's "official sceptre or bauble, which was a short stick ornamented at the end with a figure of a fool's head, or sometimes with that of a doll or puppet" (DOUCE): *gives his wife my bauble*, iii. 287; *An idiot holds his bauble for a god*, vi. 348 ("There cannot be a doubt that Aaron refers to that sort of bauble or sceptre which was usually carried in the hand by natural idiots and allowed jesters, and by which, it may be supposed, they would sometimes swear. The resemblance which it bore to an image or idol suggested the poet's comparison," DOUCE); *hide his bauble in a hole*, vi. 415.

**Bavian**—*The*, The Baboon (the word is also written *Babian* and *Babion*), ix. 163, 165, 168, 169: Here [in the third of the above passages] are not [as Steevens supposed] *two* fools described. The construction is, 'next comes the fool, *i.e.* the Bavian fool, &c.' .... The tricks of the Bavian, his tumbling and barking like a dog .... were peculiar to the morris-dance described in the *Two Noble Kinsmen*, which has some other characters that seem to have been introduced for stage-effect, and not to have belonged to the genuine morris" (DOUCE).

**bavin** *wits*, flashing wits, iv. 258 (*Bavin* is "a faggot of brushwood;" but the word, as here, is sometimes used adjectively;

> "I onely burne the *bauen* heath of youth."
> *Jacke Drums Entertainement*, sig. A 3 verso, ed. 1616).

**bawbling**, trifling, insignificant, contemptible, iii. 386.

**bawcock**, a burlesque term of endearment, said to be derived from the French *beau coq*, iii. 367, 409; iv. 452, 475.

**bay**—*After three-pence a*, i. 481: "*Bay*, a principal compartment or division in the architectural arrangement of a building, marked either by the buttresses or pilasters on the walls, by the disposition of the main ribs of the vaulting of the interior, by the main arches and pillars, the principals of the roof, or by any other leading

features that separate it into corresponding portions." Parker's *Concise Glossary of Architecture:* and see note 40, i. 481.

**bay** *curtal:* see *curtal—Bay.*

**Baynard's** *Castle*, v. 403 (twice): Baynard's Castle, on the banks of the Thames, immediately below St. Paul's, was originally a fortress built by "Baynard, a nobleman that came in with the Conqueror. . . . I find that, in the year 1428, the 7th of Henry VI., a great fire was at Baynard's-Castle, and that Humphrey Duke of Gloucester built it new. By his death and attainder in the year 1446 it came to the hands of Henry VI., and from him to Richard Duke of York, of whom we read, that in the year 1457 he lodged there as in his own house." Stowe's *Survey*, vol. i. pp. 64, 66, ed. 1754: Baynard's Castle was destroyed in the Great Fire, 1666. It still gives a name to a ward—*Castle Baynard Ward.*

**bay-trees** *in our country all are wither'd—The*, iv. 142: This (which Shakespeare found in Holinshed) was reckoned a prognostic of evil both in ancient and in more modern times.

**bay-windows**, iii. 380: "*Bay-window*, a window forming a bay or recess in a room, and projecting outwards from the wall either in a rectangular, polygonal, or semicircular form, often called a *bow*-window," &c. Parker's *Concise Glossary of Architecture.*

**beadsman**, one who prays for the welfare of another,—a prayer-man, i. 281; *beadsmen*, iv. 149. ("*Bead*, says Tooke, in the A.S. *Beade*, oratio, something *prayed*—because one was dropped down a string every time a prayer was said, and thereby marked upon the string the number of times *prayed*." Richardson's *Dict.*)

**beak**—*Now on the*, i. 206: "The beak was a strong pointed body at the head of the ancient galleys: it is used here for the forecastle or the boltsprit" (JOHNSON).

**bear**, to carry, to gain, to win: *It must not bear my daughter*, vii. 10; *with more facile question bear it*, viii. 142.

**bear** *a brain*, "have a perfect remembrance or recollection" (REED), vi. 388.

**bear** *hard*, "to have an unfavourable opinion of" (STEEVENS), "to bear a grudge" (CRAIK): *Cæsar doth bear me hard*, vii. 118; *Caius Ligarius doth bear Cæsar hard*, vii. 133; *if you bear me hard*, vii. 153.

**bear-herd**, the keeper of a bear, iii. 106; iv. 318.

**bear** *in hand*, to keep in expectation, to flatter one's hopes, to amuse with false pretences: *bear her in hand*, ii. 131; *she bears me fair in hand*, iii. 162; *bear a gentleman in hand*, iv. 314; *Bore many gentlemen . . . . in hand*, i. 473; *Your daughter, whom she bore in hand to love* (whom she insidiously led to believe that she loved), viii. 497; *How you were borne in hand*, vii. 243; *Was falsely borne in hand*, vii. 338.

**bearing-cloth**, the cloth or mantle which usually covered the child when it was carried to the font, iii. 453; v. 18.

**bears**—*Call hither to the stake my two brave*, v. 211: "The Nevils, Earls of Warwick, had a bear and ragged staff for their cognizance" (SIR J. HAWKINS): see, a little farther on, the speech of Warwick, "Now, by my father's badge," &c.

**bears** [*betray'd*] *with glasses*, vii. 133: "Bears are reported to have been surprised by means of a mirror, which they would gaze on, affording their pursuers an opportunity of taking the surer aim" (STEEVENS).

**bear-ward**, the keeper of a bear, ii. 86; v. 211, 214.

**bear-whelp**—*Unlick'd*: see *unlick'd*, &c.

**beat** *on*, to be busy on, to hammer on: *Do not infest your mind with beating on The strangeness*, &c., i. 273; *thine eyes and thoughts Beat on a crown*, v. 131; *Whereon his brains still beating*, vii. 361; *this her mind beats upon*, ix. 195.

**beautified** *Ophelia—The most*, vii. 339; "*beautified*" *is a vile phrase*, ibid.: By *beautified* (which, however "vile a phrase," is common enough in our early writers) I believe that Hamlet means "beautiful," and not "accomplished," as it is explained by Caldecott.

**beauty**—*Be called thieves of the day's*, iv. 206: "There is, I have no doubt, a pun on the word *beauty*, which in the western counties is pronounced nearly in the same manner as *booty*. See *King Henry VI.* Part iii. [act i. sc. 4]; 'So triumph *thieves* upon their conquer'd *booty*'" (MALONE).

**beaver** *on—With his*, iv. 272; *through a rusty beaver peeps*, iv. 485; *I cleft his beaver*, v. 225; *is my beaver easier*, v. 445; *in a gold beaver*, vi. 30; *his beaver up*, vii. 313; *their beavers down*, iv. 366; "The *beaver* of a helmet is frequently used by writers, improperly enough, to express the helmet itself. It is in reality the lower part of it, adapted to the purpose of giving the wearer [by raising it up] an opportunity of taking breath when oppressed with heat, or, without putting off the helmet, of taking his repast" (DOUCE).

**becks**, bows, vii. 26.

**become**, to adorn, to set-off, to grace: *become disloyalty*, ii. 32; *become the field*, iv. 79; *become hard-favour'd death*, v. 77; *vilest things become themselves in her*, viii. 284; *becomes the ground*, iii. 51; *Whether the horse by him became his deed*, ix. 417.

**become** *you well to worship shadows—Since your falsehood shall*, i. 337: "It is simply 'since your falsehood shall *adapt or render you fit* to worship shadows.' *Become* here answers to the Latin *convenire*, and is used according to its genuine Saxon meaning" (DOUCE).

**becomed**, for *becoming: what becomèd love I might*, vi. 458.

**becoming**, an adorning, the power of setting-off: *Whence hast thou this becoming of things ill*, ix. 407.

**becoming**—*So fill'd and so*, iii. 450: see note 75, iii. 450.

**becomings**—*My*, What becomes me, viii. 266.

**bedfellow**—*The man that was his*, iv. 435: "This unseemly custom [of men sleeping together] continued common till the middle of the last century, if not later" (MALONE).

**Bedlam**—*Tom o'; the Bedlam; Bedlam beggars:* see *Tom o' Bedlam*, &c.

**beg** *us*—*You cannot*, ii. 240: Costard means, "We are not fools:" "*To beg a person for a fool;* to apply to be his guardian. In the old common law was a writ *de idiota inquirendo*, under which, if a man was legally proved an idiot, the profits of his lands and the custody of his person might be granted by the king to any subject. See *Blackstone*, B. i. ch. 8, § 18. Such a person, when this grant was asked, was said *to be begged for a fool;* which that learned judge regarded as being still a common expression. See his note, loc. cit." Nares's *Gloss.*: "Frequent allusions to this practice occur in the old comedies. In illustration of it Mr. Ritson has given a curious story, which, as it is mutilated in the authority which he has used [*Cabinet of Mirth*, 1674], is here subjoined from a more original source, a collection of tales, &c., compiled about the time of Charles the First, preserved among the Harleian Mss. in the British Museum, No. 6395. 'The Lord North begg'd old Bladwell for a foole (though he could never prove him so), and having him in his custodie as a lunaticke, he carried him to a gentleman's house, one day, that was his neighbour. The L. North and the gentleman retir'd awhile to private discourse, and left Bladwell in the dining roome, which was hung with a faire hanging. Bladwell walking up and downe, and viewing the imagerie, spyed a foole at last in the hanging, and without delay drawes his knife, flyes at the foole, cutts him cleane out, and layes him on the floore. My L. and the gentl. coming in againe, and finding the tapestrie thus defac'd, he ask'd Bladwell what he meant by such a rude uncivill act: he answered, Sr., be content, I have rather done you a courtesie than a wrong, for if ever my L. N. had seene the foole there, he would have begg'd him, and so you might have lost your whole suite.' The same story, but without the parties' names, is related in Fuller's *Holy State*, p. 182" (DOUCE).

"**Beggar** *and the King—The*," iv. 185: see *Cophetua—King*.

**beguil'd** *with outward honesty*, covered with the mask of honesty, ix. 317.

**behave**, to govern, to manage: *He did behave his anger*, vii. 51.

**behest**, a command, viii. 492.

**beholding**, beholden, i. 344, 368, 534; ii. 349; iii. 68, 127, 130; iv. 12, 169; v. 374, 387, 491, 543, 568, 575; vi. 291, 360; vii. 160 (twice); ix. 43.

**beldam**, a grandmother: *the old beldam earth*, iv. 248 (where, in the next line but one, is *Our grandam earth*, as synonymous); *To show the beldam daughters of her daughter*, ix. 300; *Old men and beldams* (old women), iv. 68.

**beldam**, used as a term of contempt,—a hag: *Beldam, I think we watch'd you*, v. 128; *beldams as you are*, vii. 254.

**be-lee'd** *and calm'd*, viii. 133: "I have been informed that one vessel is said to be in the *lee* of another when it is so placed that the wind is intercepted from it. Iago's meaning therefore is, that Cassio had got the wind of him, and *be-calm'd* him from going on. To *be-calm* (as I learn from Falconer's *Marine Dictionary*) is likewise to obstruct the current of the wind in its passage to a ship, by any contiguous object" (STEEVENS).

**Bell**, *book, and candle shall not drive me back*, iv. 48: "In the solemn form of excommunication used in the Romish Church, the bell was tolled, the book of offices for the purpose used, and three candles extinguished with certain ceremonies." Nares's *Gloss.* (So Dekker;

> "Bell, booke, or candle cannot curse me out."
> *If it be not good, the Deuil is in it*, 1612, sig. B 3.)

**Bellona's** *bridegroom*, vii. 207: Means Macbeth.

**bells**—*If Warwick shake his*, v. 227: An allusion to the bells with which falcons were furnished.

**be-mete**, to be-measure, iii. 170.

**bemoiled**, bemired, iii. 157.

**benches**—*Sleeping upon*, iv. 205; *i.e.* sleeping upon *ale-house benches*,—a habit of idle sots: see Gifford's note on *Jonson's Works*, vol. i. p. 103.

**bench-holes**, holes of privies, viii. 343.

**bending** *author—Our*, iv. 522: "By *bending* our author meant *unequal to the weight of his subject, and bending beneath it;* or he may mean, as in *Hamlet*, 'Here *stooping* to your clemency'" (STEEVENS).

**beneath-world**—*This*, vii. 7: compare *th' under generation;* see note 142, i. 531.

**benefit** *proceeding from our king—Of*, v. 96: "*Benefit* is here a term of law. Be content to live as the *beneficiary* of our king" (JOHNSON).

**benison**, blessing, vii. 239; viii. 15, 107; ix. 24.

**bent**—*Her affections have their full*, ii. 103; *the very bent of honour*, ii. 127; *thy affection cannot hold the bent*, iii. 343; *in the full bent*, vii. 336; *fool me to the top of my bent*, vii. 374: "*Bent* is used by our author for the utmost degree of any passion or mental quality. The expression is derived from archery; the bow has its *bent* when it is drawn as far as it can be" (JOHNSON).

**Bergomask** *dance—A*, ii. 328; *your Bergomask*, ibid.: "A dance after the manner of the peasants of Bergomasco, a county in Italy belonging to the Venetians. All the buffoons in Italy affect to imitate the ridiculous jargon of that people, and from thence it became a custom to mimic also their manner of dancing" (HANMER).

**Bermoothes**—*The*, The Bermudas, i. 207.

**beshrew**, to curse,—but a mild form of imprecation,="a mischief on," i. 285; ii. 365, 377; vi. 472; vii. 335; and in many other passages.

**besmirch**, to be-smut, vii. 315; *besmirch'd*, iv. 491: see *smirch*.

**besonian**, iv. 401; *besonians*, v. 182: The Italian origin of the word *besonian* (see post) shows that it properly means "a needy fellow, a beggar:" but it was also used in the sense of "a raw or needy soldier;" and eventually it became a term of reproach,—"a knave, a scoundrel" ("Bisogno, *need, want. Also a fresh needy soldier*. . . . Bisognoso, *needy, necessitous.*" Florio's *Ital. and Engl. Dict.*: "Bisongne . . . *a filthie knaue, or clowne; a raskall, bisonian, base humored scoundrell.*" Cotgrave's *Fr. and Engl. Diet.* For the following illustrations of the word I am indebted to Mr. Bolton Corney; "Their order is [in Spain], where the warres are present, to supplie their regiments, being in action, with the garrisons out of all his dominions and prouinces before they dislodge, *besonios* supply[ing] their places, raw men, as wee tearme them. By these meanes hee traines his *besonios*, and furnisheth his armie with trained souldiers." *A brief discourse of Warre, by Sir Roger Williams*, 1590, 4to, p. 11: "Bisognio or Bisonnio, *a Spanish or Italian word, and is, as we terme it, a raw souldier, unexpert in his weapon, and other military points.*" *The theorike and practike of moderne warres, by Robert Barret*, 1598, folio, sig. Y 4: "Bisoños, *Voyez* Visoños. . . . Visoño, *nouueau soldat, apprenty.*" *Tesoro de las dos lengvas Francesa y Española, por Cesar Ovdin*, 1607, 4to: "*Bisoño*, el soldado nueuo en la milicia, es nõbre casual y moderno," &c. *Tesoro de la lengva Castellana, o Española, por D. Sebastian de Cobarruuias*, 1611, sig. 8 2 verso: Cobarruuis or Covarruvias gives us twenty-five lines on this word: he states that some Spanish soldiers in Italy learned the word *Visoño*, and were accustomed to ask alms, saying *Visoño pan, Visoño carne*, &c., and were thence called *Visoños;* which circumstance is alluded to by one of their dramatists, Torres Naharro).

**besort**, attendance, train: *With such accommodation and besort*, viii. 150.

**besort**, to suit, to befit, to become: *such men as may besort your age*, viii. 32.

**best**—*Send us to Rome The*, vi. 163: Here *the best* means "the chief persons of Corioli."

**best** *men*—*Men of few words are the*, iv. 453: "*best men*, that is, *bravest*; so, in the next lines, *good deeds* are *brave actions*" (JOHNSON).

**Best**—*That did betray the*, iii. 420: An allusion to Judas Iscariot.

**best-condition'd**, endowed with the best disposition, ii. 387: see *condition*.

**best-indu'd**, "gifted or endowed in the most extraordinary manner" (STEEVENS), iv. 439.

**bested**—*Worse*, "In a worse plight" (JOHNSON), v. 142.

**bestow**, to stow, to lodge, to place: *bestow your luggage*, i. 275; *bestow these papers*, vii. 125; *bestow ourselves*, vii. 356, 357; *I will bestow him*, vii. 386; *you have bestow'd my money*, ii. 13; *our bloody cousins are bestow'd In England*, vii. 241; *will you see the players well bestowed?* vii. 353; *Where the dead body is bestow'd*, vii. 390; *the old man and his people Cannot be well bestow'd*, viii. 59; *Where he bestows himself*, vii. 257.

**bestow**, to carry, to show: *see Falstaff bestow himself to-night in his true colours*, iv. 333; *bestows himself Like a ripe sister*, iii. 76.

**bestowed** *her on her own lamentation*, "gave her up to her sorrows" (STEEVENS), i. 508.

**bestraught**, distraught, mad, iii. 106.

**beteem**, to give in streaming abundance: *which I could well Beteem them from the tempest of mine eyes*, ii. 263.

**beteem**, to suffer, "deign to allow" (CALDECOTT): *That he might not beteem the winds of heaven*, &c., vii. 310.

**better**, *and worse*—*Still*, "Better in regard to the wit of your *double entendre*, but worse in respect to the grossness of your meaning" (STEEVENS), vii. 369.

**bettering** *thy loss makes the bad-causer worse*, v. 426: "*Bettering* is *amplifying, magnifying* thy loss. Shakespeare employed this word for the sake of an antithesis, in which he delighted, between *better* and *loss*" (MALONE).

**bevel**, crooked, ix. 393.

**Bevis** *was believ'd*—*That*, That the incredible incidents in the famous romance of *Bevis of Southampton* were now believed, v. 470.

**bewray**, to discover, v. 233, 285; vi. 255, 310, 347; viii. 40, 77; *bewray'd*, v. 64; ix. 322, 439.

**bias**, swelled, out of shape ("as the bowl on the *biassed* side," Johnson's *Dict.*): *thy spherèd bias cheek*, vi. 91.

**bid**, to invite: *I will bid the duke to the nuptial*, iii. 83; *bid your friends*, iii. 84; *he hath bid me to a calf's-head and a capon*, ii. 139; *I am bid forth to supper*, ii. 362; *I am not bid to wait upon this bride*, vi. 287; *bid me to 'em*, vii. 19.

**bid**, endured: *for whom you bid like sorrow*, v. 432.

**bid** *the base*, and *run the base*: see *base,—prison-base*, &c.

**Biddy**, *come with me*, iii. 367; see note 92, iii. 367.

**bide** *upon't—To*, equivalent to "My abiding opinion is," iii. 414.

> ("Captain, thou art a valiant gentleman;
> *To abide upon't*, a very valiant man."
> Beaumont and Fletcher's *King and No King*, act iv. sc. 3.

"The wife of the said Peter then said, *to abide upon it*, I thinke that my husband will neuer mend," &c. Potts's *Discoverie of Witches in the Countie of Lancaster*, 1613, sig. T 4.)

**bigamy**—*Loath'd*, v. 410: "*Bigamy*, by a canon of the council of Lyons, A.D. 1274 (adopted in England by a statute in 4 Edw. I.), was made unlawful and infamous. It differed from *polygamy* or having two wives at once; as it consisted in either marrying two virgins successively, or once marrying a widow" (BLACKSTONE). (Fielding, in his *Amelia*, applies the term *bigamy* to marrying two wives successively; vol. ii. p. 240, vol. iii. p. 19, ed. 1752.)

**biggen**, iv. 383: "A cap, quoif, or dress for the head, formerly worn by men, but now limited, I believe, almost entirely to some particular cap or bonnet for young children. . . . Caps or coifs were probably first called *beguins* or *biggins*, from their resemblance to the caps or head-dress worn by those Societies of young women who were called *Beguines* in France, and who led a middle kind of life between the secular and religious, made no vows, but maintained themselves by the work of their own hands." Boucher's *Glossary of Arch. and Prov. Words.*

**bilberry**, wortleberry, i. 447.

**bilbo**, a sword (so called from *Bilboa* in Spain, which was famous for its manufacture of sword-blades), i. 365, 421.

**bilboes**—*The* vii. 423: "The *bilboes* is a bar of iron with fetters annexed to it, by which mutinous or disorderly sailors were anciently linked together. The word is derived from *Bilboa*, a place in Spain where instruments of steel were fabricated in the utmost perfection. To understand Shakespeare's allusion completely, it

should be known that, as these fetters connect the legs of the offenders very close together, their attempts to rest must be as fruitless as those of Hamlet, in whose mind *there was a kind of fighting that would not let him sleep.* Every motion of one must disturb his partner in confinement. The *bilboes* are still shown in the Tower of London, among the other spoils of the Spanish Armada" (STEEVENS).

**bill,** a sort of pike or halbert, or rather a kind of battle-axe affixed to a long staff, formerly carried by the English infantry, and afterwards the usual weapon of watchmen ("*Bills*—these long-popular weapons of the foot-soldier—were constructed to thrust at mounted men, or cut and damage their horse-furniture; sometimes they were provided with a side-hook to seize a bridle." FAIRHOLT): *take thou the bill* (with a quibble), *give me thy mete-yard,* iii. 171; *my brain-pan had been cleft with a brown bill,* v. 203; *have a care that your bills be not stolen,* ii. 113; *a goodly commodity, being taken up of these men's bills* (with a quibble both on *taken up,*—see *take up,*—and on *bills*), ii. 117; *manage rusty bills,* iv. 149; *take up commodities upon our bills* (with a quibble), v. 197; *our bills.* Tim. *Knock me down with 'em* (with a quibble): *cleave me to the girdle,* vii. 49; *Bring up the brown bills,* viii. 96.

**bill,** a forest-bill, an implement carried by foresters: *with bills on their necks* (with a quibble—see note 17, iii. 13), iii. 13.

**bill,** a placard posted by public challengers: *He set up his bills here in Messina,* ii. 74.

**bill,** a billet, a note: *give these bills Unto the legions on the other side,* vii. 189.

**bin,** been, ix. 277.

**bird-bolt,** a short thick arrow with a blunted extremity, for killing birds without piercing them, ii. 74, 204; *bird-bolts,* iii. 325.

**birds,** *deceiv'd with painted grapes,* ix. 243: "Our author alludes to the celebrated picture of Zeuxis, mentioned by Pliny, in which some grapes were so well represented that birds lighted on them to peck at them" (MALONE).

**birthdom,** birthright, vii. 269.

**bisson,** blind: *your bisson conspectuities,* vi. 167; *this bisson multitude,* vi. 196 (see note 109, vi. 196).

**bisson,** blinding: *bisson rheum,* vii. 352.

**bite** *my thumb at them—I will,* vi. 375; *Do you bite your thumb at us, sir?* &c., ibid.: "This mode of insult, in order to begin a quarrel, seems to have been common in Shakespeare's time. Decker, in his *Dead Term,* 1608, describing the various groups that daily frequented St. Paul's Church, says, 'What swearing is there, what

shouldering, what justling, what jeering, what *byting of thumbs*, to beget quarrels!' [a passage originally cited by Malone]. . . . The mode in which this contemptuous action was performed is thus described by Cotgrave [sub *Nique*], in a passage which has escaped the industry of all the commentators; 'Faire la nique: to mocke by nodding or lifting up of the chinne; or more properly, to threaten or defie by putting the thumbe naile into the mouth, and with a jerke (from the upper teeth) make it to knacke'" (SINGER).

**bite** *thee by the ear—I will*, vi. 415: "This odd mode of expressing pleasure, which seems to be taken from the practice of animals, who, in a playful mood, bite each other's ears, &c., is very common in our old dramatists." Gifford's note on *Jonson's Works*, vol. ii. p. 184.

**bitter** *sweeting—A very*, vi. 415: *sweeting* means a kind of sweet apple; *bitter-sweet* or *bitter-sweeting*, an apple which has a compound taste of sweet and bitter ("A bitter-sweet [Apple], *Amarimellum*." Coles's *Lat. and Engl. Dict.*).

**black** *men are pearls in beauteous ladies' eyes*, i. 247: Ray gives "A black man's a jewel in a fair woman's eye." *Proverbs*, p. 47, ed. 1768.

**Black-Monday**, ii. 362: "Black Monday (as Mr. Peck observes, *Explanatory and Critical Notes upon Shakespeare's Plays*) 'is a moveable day, it is Easter-Monday, and was so called on this occasion. In the 34th of Edward III. [1360], the 14th of April, and the morrow after Easter-day, King Edward with his host lay before the city of Paris; which day was full dark of mist and hail, and so bitter cold, that many men died on their horses backs with the cold. Wherefore unto this day it hath been call'd the *Blacke-Monday*.' *Stow*, p. 264 b." (GREY.)

**blacks**—*O'er-dy'd*, iii. 410: *Blacks*, *i.e.* mourning habiliments: by *o'er-dy'd blacks* "Sir Thomas Hanmer understands blacks dyed too much, and therefore rotten" (JOHNSON).

**bladed** *corn*, vii. 261: see note 84, vii. 261.

**blank**, the white in the centre of the butts (see *clout*), also the mark or aim in gunnery: *the blank And level* (the mark and range or line of aim) *of my brain*, iii. 432; *As level as the cannon to his blank*, vii. 389; *The true blank of thine eye*, viii. 11; *within the blank* ("shot," JOHNSON) *of his displeasure*, viii. 204.

**blanks**, *benevolences, and I wot not what—As*, iv. 129: "*Blanks.* A mode of extortion, by which *blank* papers were given to the agents of the crown, which they were to fill up as they pleased, to authorize the demands they chose to make." Nares's *Gloss.*: "Stow records, that Richard II. 'compelled all the Religious, Gentlemen, and Commons, to set their scales to *blankes*, to the end he might, if it pleased him, oppresse them severally, or all at once: some of

the Commons paid 1000 markes, some 1000 pounds,' &c. *Chronicle*, p. 319. fol. 1639" (HOLT WHITE).

**blanks**—*Commit to these waste*, ix. 370: "Probably this Sonnet was designed to accompany a present of a book consisting of blank paper. Lord Orrery sent a birth-day gift of the same kind to Swift, together with a copy of verses of the same tendency" (STEEVENS).

**blast** *in proof*, burst in the trial (a metaphor, as Steevens observes, from the proving of fire-arms or cannon), vii. 409.

**bleared** *thine eyne*, imposed upon you, deceived you, iii. 183 (The expression is a very old one).

**blench**, to start off, to fly off, to shrink, to flinch, i. 536; iii. 417 (where Steevens explains *Could man so blench?* by "Could any man so start or fly off from propriety of behaviour?"); vi. 8, 40; vii. 355.

**blenches**, "starts, or aberrations from rectitude" (MALONE), ix. 387.

**blend**, blended, blent: *blend with objects manifold*, ix. 429: see note 9, ix. 420.

**blent**, blended: *being blent together*, ii. 384; *beauty truly blent*, iii. 330.

**blind-worm**, a slow-worm, vii. 260; *blind-worms*, ii. 280.

**blister'd** *breeches*, "breeches puffed, swelled out like blisters" (STEEVENS), breeches "gathered into close rolls or blisters" (FAIRHOLT), v. 488.

**bloat**, bloated, swollen with intemperance, vii. 386.

**block**, the shape or fashion of a hat,—properly the mould on which felt hats were formed: *changes with the next block*, ii. 75 (Dekker uses the word metaphorically: "But, sirra Ningle, of what fashion is this knights wit, of what blocke?" *Satiro-mastix*, 1602, sig. C 2).

**block**, the hat itself: *This' a good block*, viii. 99: see note 106, viii. 99.

**blood**, disposition, inclination, temperament, impulse: *Blood, thou still art blood*, i. 492; *faith melteth into blood* ("as wax, when opposed to the fire kindled by a witch, no longer preserves the figure of the person whom it was designed to represent, but flows into a shapeless lump; so fidelity, when confronted with beauty, dissolves into our ruling passion, and is lost there like a drop of water in the sea," STEEVENS), ii. 90; *wisdom and blood combating*, ii. 102; *his important blood*, iii. 264; *Let thy blood be thy direction till thy death!* vi. 45; *Strange, unusual blood*, vii. 63; *To let these hands obey my blood*, viii. 87; *our bloods No more obey the heavens*, &c., viii. 385 (see note 1, viii. 385).

**blood**—*To be in*, (a term of the chase), to be in good condition, to be vigorous: *The deer was, as you know, in* sanguis,—*blood*, ii. 198;

*If we be English deer, be, then, in blood* ("of true mettle," JOHNSON), v. 68; *Thou rascal, thou art worst in blood to run*, vi. 139 (a rather difficult passage; see note 13, vi. 139); *his crest up again, and the man in blood*, vi. 234.

**blood** *will I draw on thee,—thou art a witch*, v. 25: "The superstition of those times taught that he that could draw the witch's blood was free from her power" (JOHNSON).

**blood-boltered**, vii. 265: "It [*blood-boltered*] is a provincial term, well known in Warwickshire, and probably in some other counties. When a horse, sheep, or other animal, perspires much, and any of the hair or wool, in consequence of such perspiration, or any redundant humour, becomes matted in tufts with grime and sweat, he is said to be *boltered;* and whenever the blood issues out, and coagulates, forming the locks into hard clotted bunches, the beast is said to be *blood-boltered*" (MALONE): "To *bolter*, in Warwickshire, signifies to *daub, dirty*, or *begrime*. 'I ordered (says my informant) a harness-collar to be made with a linen lining, but blacked, to give it the appearance of leather. The sadler made the lining as he was directed, but did not black it, saying, it would *bolter* the horse. Being asked what he meant by *bolter*, he replied, *dirty, besmear;* and that it was a common word in his country. This conversation passed within eight miles of Stratford-on-Avon.' In the same neighbourhood, when a boy has a broken head, so that his hair is matted together with blood, his head is said to be *boltered* (pronounced *baltered*). So, in Philemon Holland's translation of Pliny's *Natural History*, 1601, Book xii. ch. xvii. p. 370; 'they doe drop and distill the said moisture, which the shrewd and unhappie beast catcheth among the shag long haires of his beard. Now by reason of dust getting among it, it *baltereth* and cluttereth into knots,' &c." (STEEVENS): "*Boltered.* Having the hair clotted or matted together." Supplement to Richardson's *Dict.*: "According to Sharp's Ms. *Warwickshire Glossary*, snow is said to *balter* together; and Batchelor says, 'hasty pudding is said to be *boltered* when much of the flour remains in lumps.' *Orthoepical Analysis*, 1809, p. 126" (HALLIWELL): "I believe the Warwickshire word [*balter*] to have originated in *ball*, and to have meant *balled, clogged*, or matted." Latham's *Johnson's Dict.* sub "Bolter."

**bloody**, in or of the blood: *Lust is but a bloody fire*, i. 449.

**blow**, to blow upon: *Air, quoth he, thy cheeks may blow*, ii. 207; *And the very ports they blow*, vii. 208.

**blow**, to swell: *blown Jack*, iv. 275; *the blown tide* (wrongly explained "the tide driven by the wind"), vi. 261; *blown ambition*, viii. 92; *a vent of blood, and something blown*, viii. 380; *our blown sails*, ix. 99; *how imagination blows him*, iii. 348; *This blows my heart*, viii. 343.

**blow** *my mouth—The flesh-fly*, i. 240: Here, according to Malone,

*blow* means "swell and inflame:" but, says Steevens, "to *blow*, as it stands in the text, means 'the act of a fly by which she lodges eggs in flesh.'"

**blubber'd** *queens*, ix. 118; *Blubbering and weeping, weeping and blubbering*, vi. 441: it must be remembered that the verb to *blubber* did not formerly convey the somewhat ludicrous idea which it does at present.

**blue-bottle** *rogue*, an allusion to the dress of the beadle, which in Shakespeare's days was blue, iv. 403.

**blue-caps**, "a name of ridicule given to the Scots, from their *blue bonnets*" (JOHNSON), iv. 241.

**blue** *coats*, the common dress of serving-men in Shakespeare's time and long before, iii. 157; v. 16, 18.

**blue** *eye—A*, "A blueness about the eyes" (STEEVENS): *a blue eye and sunken*, iii. 54.

**blunt**, dull, stupid, insensible: *That Clarence is so harsh, so blunt, unnatural*, v. 314.

**blurted** *at*, pished at, held in contempt, ix. 74.

**blush** . . . . *like a black dog, as the saying is*, vi. 350: Ray gives, "To blush like a black dog." *Proverbs*, p. 218, ed. 1768: and Walker cites, from Withals's *Adagia*, p. 557, "*Faciem perfricuit.* Hee blusheth like a blacke dogge, he hath a brazen face."

**boar** *of Thessaly—The*, "The boar killed by Meleager" (STEEVENS), viii. 351.

**board**, to accost, to address: *board her*, iii. 122, 319; *board him*, vii. 341; *boarded me*, i. 382; ii. 89; *boarded her*, iii. 302; *boarding*, i. 382 (with a quibble).

**bob**, a taunt, a scoff ("A bob, *sanna*." Coles's *Lat. and Engl. Dict.*): *senseless of the bob*, iii. 38.

**bob**, to cheat: *You shall not bob us out of our melody*, vi. 55; *gold and jewels that I bobb'd from him* ("fool'd him out of," MALONE), viii. 228.

**bodg'd**, v. 240: see note 36, v. 240.

**bodkin**, a small dagger: *his quietus make With a bare bodkin*, vii. 358.

**boggler**, viii. 331: Means here "a vicious woman, one who starts from the right path. Johnson in his *Dict.* explains it a doubter, a timorous man; but it is evidently addressed, not to Thyreus, but Cleopatra." Nares's *Gloss.*

**Bohemian-Tartar**, "A wild appellation, to insinuate that Simple makes a strange appearance" (JOHNSON), i. 436.

**bold**, confident: *Bold of your worthiness*, ii. 175.

**bolds**, emboldens, viii. 108.

**Bolingbroke** *about his marriage—The prevention of poor*, iv. 126: "When the Duke of Hereford, after his banishment, went into France, he was honourably entertained at that court, and would have obtained in marriage the only daughter of the Duke of Berry, uncle to the French king, had not Richard prevented the match" (STEEVENS).

**bolins**, ix. 51: "*Bowlines* are *ropes by which the sails of a ship are governed when the wind is unfavourable.* They are slackened when it is high. This term occurs again in *The Two Noble Kinsmen*,

'the wind is fair:
Top the *bowling*.'

They who wish for more particular information concerning *bolings*, may find it in Smith's *Sea Grammar*, 4to, 1627, p. 23" (STEEVENS).

**bollen**, swollen, ii. 397 (see note 69, ii. 397); ix. 314.

**bolt**, is described by R. Holme as being properly "an arrow with a round or half-round bobb at the end of it, with a sharp-pointed arrow-head proceeding therefrom" (Nares's *Gloss.*,—where see more concerning it); but it is used to signify an arrow in general: *where the bolt of Cupid fell*, ii. 276; *fool's bolt*, iii. 89; iv. 470; *a bolt of nothing*, viii. 474.

**bolt** *is soon shot—A fool's:* see *fool's bolt is soon shot—A.*

**bolt** *on't—Make a shaft or a:* see *make a shaft*, &c.

**bolted**, sifted, iii. 474; iv. 439; vi. 204.

**bolters**, sieves, iv. 263.

**bolting-hutch**, "the wooden receptacle into which the meal is *bolted*" (STEEVENS), iv. 243.

**bombard**, a large leathern vessel for distributing liquor, i. 231; iv. 243; *baiting of bombards* ("tippling," JOHNSON), v. 572.

**bombast**, material for stuffing out dresses (originally cotton): *As bombast, and as lining to the time*, ii. 250; *my sweet creature of bombast*, iv. 240.

**bona-roba**, a courtesan ("Buonarobba, *as we say good stuffe, that is, a good wholesome plum-cheeked* [plump-*cheeked*] *wench.*" Florio's *Ital. and Engl. Dict.*), iv. 358; *bona-robas*, iv. 353.

**bond**—*I know it for my*, I know it "to be my bounden duty" (MASON), viii. 269.

**bonneted**, vi. 175: see note 82, vi. 175: This is generally explained "took off their bonnets" (and Cotgrave has "Bonneter. *To put of his cap vnto.*" *Fr. and Engl. Dict.*); but the passage is very awkward and obscure.

**book**, one's studies, learning: *The tenour of my book*, ii. 127; *my book*

*preferr'd me to the king*, v. 196; *A beggar's book*, v. 473 (Compare *unbookish*).

**book**, a writing, a paper: *By that time will our book* (articles, paper of conditions), *I think, be drawn*, iv. 254; *By this, our book's drawn*, iv. 256; *A book? O rare one!* viii. 493.

**book**,—*We quarrel in print, by the*, iii. 90: "The particular book here alluded to is a very ridiculous treatise of one Vincentio Saviolo, entitled *Of Honor and Honorable Quarrels*, in quarto, printed by Wolf, 1594, forming the Second Book of *Vincentio Saviolo his Practise*. This Second Book he describes as 'A Discourse most necessarie for all Gentlemen that haue in regarde their honors, touching the giuing and receiuing of the Lie, whereupon the Duello and the Combats in diuers sortes doth insue, and many other inconueniences for lack only of the true knowledge of honor, and the contrarie, and the right vnderstanding of wordes, which heere is plainly set downe.' The contents of the several chapters are as follow. 1. 'A Rvle and Order concerning the Challenger and Defender.' 2. 'What the reason is, that the partie vnto whom the Lie is giuen ought to become Challenger, and of the nature of Lies.' 3. 'Of the manner and diuersitie of Lies.' 4. 'Of Lies certaine.' 5. 'Of conditionall Lyes.' 6. 'Of the Lye in generall.' 7. 'Of the Lye in particular.' 8. 'Of foolish Lyes.' 9. 'A conclusion touching the Challenger and the Defender, and of the wresting and returning back of the Lye or Dementie.' In the chapter 'Of Conditional Lies,' speaking of the particle *if*, he says, 'Conditionall Lyes be such as are giuen conditionally; as if a man should saie or write these woordes,—*If* thou hast saide that I haue offered my Lord abuse, thou lyest; or *if* thou saiest so heerafter, thou shalt lye; and as often as thou hast or shalt so say, so oft do I and will I say that thou doest lye. Of these kinde of Lyes giuen in this manner often arise much contention in words, and diuers intricate worthy battailes, multiplying wordes vpon wordes, whereof no sure conclusion can arise.' By which he means, they cannot proceed to cut one another's throats while there is an *if* between. Which is the reason of Shakespeare making the Clown say, 'I knew when seven justices,' &c. Caranza was another of these authentic authors upon the Duello. Fletcher, in his last act of *Love's Pilgrimage*, ridicules him with much humour" (WARBURTON,—whose note I have greatly altered and corrected by means of the old ed. of the transl. of Saviolo's work).

**Book** *of Riddles—The*, i. 366: Was, in all probability, what is called in the edition of 1629, *The Booke of Meery Riddles*, &c., a copy of which is preserved at Bridgewater House. No earlier edition is known; but earlier editions must have once existed, as the work is mentioned by Laneham in his *Letter from Kenilworth*, 1575.

**Book** *of Songs and Sonnets*, i. 366: Most probably the *Songes and Son-*

*nettes* by Lord Surrey, Sir Thomas Wyatt, and others, printed in 1557, and very popular during the time of Queen Elizabeth.

**books** *for good manners*, iii. 90: There were several books of this kind, the earliest of which was probably *The boke named and intytled Good Maners*, printed by De Worde in 1507.

**boot**, profit, gain, something added: *with boot*, i. 492; viii. 122; *it is no boot* (it is of no avail), iii. 191; v. 75; *Grace to boot* (over and above, in addition), iii. 407; *there's some boot* ("something over and above," JOHNSON), iii. 484; *without boot! what a boot is here*, &c., iii. 485; *there is no boot* ("no advantage, no use, in delay or refusal," JOHNSON), iv. 106; *make boot of this*, v. 178; *Young York he is but boot* ("that which is thrown in," JOHNSON, a make-weight), v. 424; *Saint George to boot* (over and above, in addition), v. 456; *Make boot of his distraction*, viii. 335. (In the passages, *Grace to boot* and *Saint George to boot*, Malone explains *to boot* by "to help.")

**boot**, booty: *Make boot upon the summer's velvet buds; Which pillage*, &c., iv. 423; *boot and glory too*, ix. 123.

**boot**, to benefit, to enrich: *I will boot thee with what gift beside Thy modesty can beg*, viii. 290.

**boot**, to put on boots: *Boot, boot, Master Shallow*, iv. 402.

**boots**—*Give me not the*, i. 282: "A proverbial expression, though now disused, signifying, don't make a laughing-stock of me; don't play upon me. The French have a phrase, *Bailler foin en corne;* which Cotgrave thus interprets, *To give one the boots;* to sell him a bargain" (THEOBALD,—whose explanation of the text I believe to be right): "An allusion, as it is supposed, to the diabolical torture of the boot. Not a great while before this play was written it had been inflicted in the presence of King James on one Dr. Fian, a supposed wizard, who was charged with raising the storms that the king encountered in his return from Denmark.... The unfortunate man was afterwards burned" (DOUCE): This torture consisted in the leg and knee of the criminal being enclosed within a tight iron boot or case, wedges of iron being then driven in with a mallet between the knee and the iron boot: but probably most readers will recollect the description of Macbriar undergoing this punishment in Scott's *Old Mortality*.

**bore** *in hand:* see *bear in hand.*

**bore** *of the matter—Much too light for the*, vii. 404: "The *bore* is the caliber of a gun, or the capacity of the barrel. 'The matter (says Hamlet) would carry heavier words'" (JOHNSON).

**bores** *me with some trick—He*, "He stabs or wounds me by some artifice or fiction" (JOHNSON), "He undermines me with some device" (STAUNTON), v. 474.

**borne** *in hand:* see *bear in hand.*

**borrows** *money in God's name*, ii. 143: "*i.e.* is a common beggar. This alludes to the 17th verse of the 19th chapter of *Proverbs;* 'He that giveth to the poor *lendeth unto the Lord*'" (STEEVENS).

**bosky**, woody, i. 254 (where, according to Steevens, *bosky acres* "are fields divided from each other by hedge-rows"); iv. 281.

**bosom**, wish, desire: *And you shall have your bosom on this wretch*, i. 534.

**bosom** *of thy love—Even in the milk-white*, i. 323; "*In her excellent-white bosom, these*," vii. 339: "Women anciently had a pocket in the fore part of their stays, in which they not only carried love-letters and love-tokens, but even their money and materials for needle-work" (STEEVENS).

**boss'd**, embossed, studied, iii. 140.

**botcher**, a mender of old clothes, iii. 280, 324; vi. 168.

**bottle** *of hay—A*, a bunch, a bundle, a truss of hay, ii. 307.

**bottled** *spider*, "a large, bloated, glossy spider, supposed to contain venom proportionate to its size" (RITSON), v. 357, 425.

"This explanation [Ritson's] misses the peculiar force of the epithet *bottled*, which is exactly equivalent to bunch-backed, and like it emphasizes Richard's deformity. 'That bottled spider,' therefore, literally means that humped or hunched venomous creature. The term *bottled* is still provincially applied to the big, large-bodied, round-backed spider, that in the summer and autumn spreads its web across open spaces in the hedges, 'obvious to vagrant flies.' What, also, has escaped the commentators, the word *bottle* was used with this precise signification for a hunch or hump in Shakspeare's own day. In a popular work published a few years before he came to London, and with which he was familiar, we find 'bottles of flesh' given as a synonym for great wens in the throat—the Italian word *gozzuti* being glossed in the margin as follows: 'men in the mountaynes with great *bottels* of flesh under their chin through the drinking of snow water.' We still retain this meaning of the word in a number of phrases and epithets, such as bottlenose, a big or bunchy nose; bottlehead, provincial for great, thick, or blockhead; and, not to multiply examples, in the bluebottle fly, which is literally the bunchy or unwieldy blue fly." *The Edinburgh Review, July* 1868, p. 66.

**bottles**, bottles of hay: *Some two hundred bottles*, ix. 205.

**bottom**, a low ground, a valley: *the neighbour bottom*, iii. 76; *so rich a bottom*, iv. 250.

**bottom**, a ball of thread: *a bottom of brown thread*, iii. 171.

**bottom** *it on me*, wind it on me, make me the *bottom* or centre on which it is wound, i. 329.

**bots**, worms that breed in the entrails of horses, iii. 148; iv. 221; *bots on't* (a comic execration), ix. 30.

**bought** *and sold:* see *buy and sell.*

**bourn**, a limit, a boundary: *Bourn, bound of land*, i. 222; *No bourn 'twixt his and mine*, iii. 410; *a bourn, a pale, a shore*, vi. 52; *from whose bourn No traveller returns*, vii. 358; *this chalky bourn* ("this chalky boundary of England, towards France," STEEVENS), viii. 95; *I'll set a bourn*, viii. 254; *From bourn to bourn*, ix. 76.

**bourn**, a brook, a rivulet: *Come o'er the bourn, Bessy, to me*, viii. 74.

**bow**, a yoke: *As the ox hath his bow*, iii. 58.

**bow**, &c.—*If I*, v. 73: see note 119, v. 73.

**bowling**—*Top the*, ix. 186: see *bolins.*

**boy** *my greatness—Some squeaking Cleopatra*, viii. 374: An allusion to female characters being acted by boys in Shakespeare's time (at least on the English stage).

**boy-queller**, boy-killer, vi. 121.

**brabble**, a squabble, a quarrel, iii. 386; vi. 296.

**brabbler**, a clamorous quarrelsome person, a wrangler, iv. 85.

**Brabbler**, the name of a hound, vi. 106.

**brace**, "armour for the arm" (STEEVENS): *and pointed to this brace*, ix. 30.

**brace**, state of defence: *it stands not in such warlike brace*, viii. 142.

**brach**—*The deep-mouth'd*, iii. 101; *Lady, my brach*, iv. 255; *Achilles' brach*, vi. 37 (on which expression see note 46, vi. 37); *the lady brach*, viii. 27; *spaniel, brach, or lym*, viii. 76: "*Brach.* From the French *brac* or *braque*, or the German *bract*, a scenting dog: a lurcher, or beagle; or any fine-nosed hound. *Spelman's Glossary.* Used also, by corruption, for a bitch, probably from similarity of sound; and because, on certain occasions, it was convenient to have a term less coarse in common estimation than the plain one. See *Du Cange* in *Bracco.* The following account shows the last-mentioned corruption: 'There are in England and Scotland two kinds of hunting-dogs, and no where else in the world: the first kind is called *ane rache* (Scotch), and this is a foot-scenting creature, both of wild beasts, birds, and fishes also, which lie hid among the rocks: the female thereof in England is called a *brache.* A *brach is a mannerly name* for all hound-bitches.' *Gentleman's Recreation*, p. 27, 8vo." Nares's *Gloss.*: "*Brach.* The kennel term for a bitch-hound." Gifford's note on *Ford's Works*, vol. i. p. 22.

**braid**—*Since Frenchmen are so*, iii. 274: Here Steevens understands *braid* to mean "crafty or deceitful;" while Richardson (in his *Dict.*) would refer it to "the suddenness and violence" of Bertram's

wooing. (In Dr. Latham's edition of *Johnson's Dict.* is a long and very unsatisfactory article on this word.)

**braid**, to upbraid, to reproach: *'Twould braid yourself too near*, ix. 10.

**brain**, to beat out the brains, i. 244; *That brain'd* (defeated) *my purpose*, i. 551.

**brain**, to comprehend, to understand: *such stuff as madmen Tongue, and brain not*, viii. 493.

**brainish** *apprehension*, "distempered, brain-sick mood, or conceit" (CALDECOTT), vii. 387.

**brain-pan**, the skull, v. 203.

**brakes** *of vice, and answer none—Some run from*, i. 475: Here the meaning of *brakes* (a word which was used in sundry significations) has been much disputed: the context, I think, shows that we ought to understand it in the sense of "engines of torture."

**brands**—*Nicely Depending on their*, viii. 427: Here *brands* "are likely to have been the inverted torches mentioned by Mr. Steevens" (DOUCE).

**brass** *of this day's work—Shall witness live in*, iv. 490: "*in brass*, i.e. in brazen plates anciently let into tombstones" (STEEVENS).

**brave**, a boast, a vaunt, a defiance: *There end thy brave*, iv. 85; *This brave shall oft make thee to hide thy head*, vi. 90; *to bear me down with braves*, vi. 295.

**brave**, to make fine or splendid: *thou hast braved many men; brave not me* (with a quibble), iii. 170; *He should have brav'd the east an hour ago*, v. 455.

**brave**, to defy, to bluster: *Enter Demetrius and Chiron, braving*, vi. 295.

**bravery**, finery, sumptuous apparel, magnificence: *witless bravery*, i. 469; *his bravery is not on my cost*, iii. 39; *double change of bravery*, iii. 168; *There shall want no bravery*, ix. 192.

**bravery**, bravado: *the bravery of his grief*, vii. 426; *malicious bravery*, viii. 135.

**brawl**—*A French*, ii. 183: "The word *brawl* in its signification of a dance is from the French *branle*, indicating a shaking or swinging motion. The following accounts [account] of this dance may be found more intelligible than that cited from Marston [in his *Malcontent*, act iv. sc. 2]. It was performed by several persons uniting hands in a circle and giving each other continual shakes, the steps changing with the tune. It usually consisted of three *pas* and a *pied-joint*, to the time of four strokes of the bow; which being repeated was termed a *double brawl*. With this dance balls were usually opened" (DOUCE). But there was a great variety of brawls.

**brazen** *tombs—I ive register'd upon our*, ii. 159: The allusion, as was

first remarked by Douce, is "to the ornamenting the tombs of eminent persons with figures and inscriptions on *plates of brass.*"

**breach** *than the observance—More honour'd in the*, vii. 320: Samuel Rogers used to maintain that this line, though it has passed into a sort of proverbial expression, is essentially nonsense: "how," he would ask, "can a custom be *honour'd in the breach?*" Compare the following line of a play which has been printed as a joint production of Jonson, Fletcher, and Middleton;

"He keeps his promise best that breaks with hell." *The Widow*, act iii. sc. 2.

**breach** *of the sea*, breaking of the sea, iii. 332 ("the boat .... would be dashed in a thousand pieces by *the breach of the sea.*" Defoe's *Robinson Crusoe*, vol. i. p. 43, ed. 1755; "the wind .... made a great *breach of the sea* upon the point." *Id.* vol. i. p. 132; "a *breach of the sea* upon some rocks." *Id.* vol. i. p. 134).

**break** *cross* or *across*, a metaphor from tilting, at which it was reckoned disgraceful for the tilter to break his spear *across* the body of his opponent, instead of breaking it in a direct line: *this last* [staff] *was broke cross*, ii. 139; *breaks them bravely, quite traverse, athwart the heart of his lover*, iii. 60; *so I had broke thy pate .... Good faith, across*, iii. 223.

**break** *up*, to break open: *Break up the gates*, v. 17.

**break** *up*, to carve,—used metaphorically of opening a letter: *Boyet, you can carve; Break up this capon*, ii. 193; *An it shall please you, to break up this*, ii. 361: On the first of these passages Theobald observes; "Our poet uses this metaphor as the French do their *poulet;* which signifies both a young fowl and a love-letter. *Poulet, amatoriæ literæ*, says Richelet; and quotes from Voiture, *Repondre au plus obligeant* poulet *du monde*, To reply to the most obliging *letter* in the world. The Italians use the same manner of expression, when they call a love-epistle *una pollicetta* [*polizzetta*] *amorosa.* I ow'd the hint of this equivocal use of the word to my ingenious friend, Mr. Bishop:" Farmer adds; "Henry IV., consulting with Sully about his marriage, says, 'My niece of Guise would please me best, notwithstanding the malicious reports that she loves *poulets* in paper better than in a *fricasee.*' A message is called *a cold pigeon* in the letter [by Laneham] concerning the entertainments at Killingworth Castle."

**break** *with*, to open a subject to: *now will we break with him*, i. 292; *to break with thee of some affairs*, i. 317; *I will break with her and with her father*, ii. 81; *Then after to her father will I break*, ibid.; *let us not break with him*, vii. 131; *Have broken with the king*, v. 556.

**break** *with*, to break an engagement with: *I would not break with her for more money than I'll speak of*, i. 406.

**breast**, a voice: *the fool has an excellent breast*, iii. 336.

**breath,** a breathing, an exercise: *An after-dinner's breath,* vi. 48; *either to the uttermost, Or else a breath* ("a slight exercise of arms," STEEVENS), vi. 95.

**breathe,** to utter, to speak: *The worst that man can breathe,* vii. 52; *You breathe in vain,* vii. 53; *The youth you breathe of,* vii. 333; *to breathe What thou hast said to me,* vii. 386.

**breathe,** to take exercise: *thou wast created for men to breathe themselves upon thee,* iii. 240; *as swift As breathèd* (well exercised, kept in breath) *stags,* iii. 107; *breath'd* ("inured by constant practice," JOHNSON) .... *To an untirable and continuate goodness,* vii. 5.

**breathe** *in your watering,* stop and take breath while you are drinking, iv. 232 (Compare a passage in the old play *Timon,* edited by me for the Shakespeare Society, from a Ms. in my possession;

> "wee also doe enacte
> That all holde vp their heades, and laughe aloude,
> Drinke much at one draughte, *breathe not in their drinke,*" &c. p. 37;

which lines, before the play was printed, were cited by Steevens, to support an erroneous interpretation of the passage of Shakespeare).

**breathing,** exercise, action: *who are sick For breathing and exploit,* iii. 207; *Here is a lady that wants breathing too,* ix. 39.

**breathing** *time,* time for exercise: *'tis the breathing time of day with me,* vii. 429.

**breathing-while,** time sufficient for drawing breath, v. 351; ix. 261.

**Brecknock,** *while my fearful head is on—To,* v. 420: Meaning "to the Castle of Brecknock in Wales, where the Duke of Buckingham's estate lay" (MALONE).

**breech'd** *with gore—Their daggers Unmannerly,* vii. 236: Here *breech'd* has drawn forth a variety of explanations from the commentators; and Dr. Latham in his recent edition of *Johnson's Dict.* queries if it means "sheath'd:" after all, probably Douce is right when he suggests "that the expression, though in itself something unmannerly, simply means *covered as with breeches.*"

**breeching** *scholar,* a scholar liable to be breeched, flogged, iii. 143.

**breed-bate,** a causer of strife or contention, i. 375: see *bate.*

**breese,** the gad-fly, vi. 21; viii. 321.

**Brentford**—*The fat woman of,* i. 427; *the witch of Brentford,* i. 428: In the corresponding scene of the quarto she is called "Gillian of Brainford;" who appears to have been a real personage, and whose name was well known in our author's time. A black-letter tract, entitled *Iyl of breyntfords testament. Newly compiled,* n. d. 4to, was written by Robert, and printed by William, Copland: the "Iyl"

who figures in that coarse tract "kept an inne of ryght good lodgyng;" but no mention is made of her having dealt in witchcraft. Yet one of the characters in Dekker and Webster's *Westward Ho* says, "I doubt that old hag, *Gillian of Brainford*, has bewitched me." Webster's *Works*, p. 238, ed. Dyce, 1857.

**bribed** *buck*, i. 445 : see note 125, i. 445.

**brief**, a short writing, an abstract: *There is a brief how many sports are ripe*, ii. 317; *Shall draw this brief into as huge a volume*, iv. 17.

**brief**, a contract of espousals, a license of marriage: *Shall seem expedient on the new-born brief*, iii. 238.

**brief**, a letter; *this sealèd brief*, iv. 280.

**brief**, in brief: *Brief, I am To those that prate, and have done, no companion*, ix. 200.

**brief**, rife, common, prevalent (a provincialism): *A thousand businesses are brief in hand*, iv. 77.

**briefly**, quickly: *Go put on thy defences.* Eros. *Briefly, sir*, viii. 339.

**bring** *me out—You*, "You put me out, draw or divert me from my point" (CALDECOTT), iii. 51.

**bring**—*To be with a person to*, a cant expression, which was formerly common enough, though it occurs only once in our author's plays,—Cres. *To bring, uncle?* Pan. *Ay, a token from Troilus*, vi. 19; and see note 12, vi. 19: of the various explanations which this phrase has called forth none appears to me satisfactory. (Compare the following passages;

"And I'll close with Bryan till I have gotten the thing
That he hath promis'd me, and then *I'll be with him to bring:*
Well, such shifting knaves as I am, the ambodexter must play,
And for commodity serve every man, whatsoever the world say."
*Sir Clyomon and Sir Clamydes*,—Peele's *Works*, p. 503, ed. Dyce, 1861.

"And heere Ile haue a fling at him, that's flat;
And, Balthazar, *Ile be with thee to bring*,
And thee, Lorenzo," &c. Kyd's *Spanish Tragedy*, sig. G 3 verso, ed. 1618.

"Orlando shakes himselfe, and with a spring
Ten paces off the English duke he cast;
But Brandimart from him he could not fling,
That was behind him, and did hold him fast:
But yet *with Oliver he was to bring;*
For with his fist he smote him as he past,
That downe he fell, and hardly scaped killing,
From mouth, nose, eyes, the blood apace distilling."
Harington's *Orlando Furioso*, B. xxxix. 48, p. 329, ed. 1634.

"*Clem.* And Ile go furnish myself with some better accoutriments, and *Ile be with you to bring* presently."
Heywood's *Fair Maid of the West*, Sec. Part, sig. L 2 verso, ed. 1631.

"*Lip.* Now, Mistress Maria, ward yourself: if my strong hope fail not, *I shall be with you to bring.*
*Shr.* To bring what, sir? some more o' your kind?"
*The Family of Love*,—Middleton's *Works*, vol. ii. p. 147, ed. Dyce.

"If he prove not yet
The cunning'st, rankest rogue that ever canted,
I'll never see man again; *I know him to bring*,
And can interpret every new face he makes."
*Cupid's Revenge*,—Beaumont and Fletcher's *Works*, vol. ii. p. 419, ed. Dyce.

"*E. Love.* I would have watch'd you, sir, by your good patience,
For ferreting in my ground.
*Lady. You have been with my sister?*
*Wel.* Yes; *to bring.*
*E. Love.* An heir into the world, he means."
*The Scornful Lady*,—Beaumont and Fletcher's *Works*, vol. iii. p. 107, ed. Dyce.

"Why did not I strike her? but I will do something,
And *be with you to bring* before you think on't."
*The Ball*,—Shirley's *Works*, vol. iii. p. 36, ed. Gifford and Dyce.

The passage of *The Ball* just quoted has been misunderstood and corrupted by Gifford: it belongs to one of the plays which were printed before the edition was put into my hands.)

**broach**, to spit, to transfix, vi. 335; *broach'd*, ii. 321; iv. 507.

**brock**, a badger, iii. 350.

**brogues**—*Clouted*, nailed coarse shoes, viii. 471.

**broke** *cross:* see *break cross.*

**broken** *mouth*, a mouth which has lost some of its teeth: *My mouth no more were broken than these boys'*, iii. 233.

**broken** *music*, iii. 14; iv. 518; vi. 54: "'Broken music' means what we now term 'a string band.' Shakespeare plays with the term twice [thrice]: firstly in *Troilus and Cressida*, act iii. sc. 1, proving that the musicians then on the stage were performing on stringed instruments; and secondly in *Henry V.*, act v. sc. 2, where he says to the French Princess Katherine, 'Come, your answer in broken music; for thy voice is music and thy English broken.' [Again in *As you like it*, act i. sc. 2: 'But is there any else longs to feel this broken music in his sides?'] The term originated probably from harps, lutes, and such other stringed instruments as were played without a bow, not having the capability to sustain a long note to its full duration of time." Chappell's *Popular Music of the Olden Time*, &c., vol. i. p. 246, sec. ed.

**broken** *with:* see first *break with.*

**broker**, a pander, a procuress, a go-between: *a goodly broker*, i. 288; *This bawd, this broker*, iv. 34; *To play the broker* (match-maker) *in*

*mine own behalf*, v. 292; *Hence, broker-lackey*, vi. 127; *all brokers-between*, vi. 63; *they are brokers*, vii. 319; *brokers to defiling*, ix. 419.

**broker**—*A crafty knave does need no*, v. 117: A proverbial sentence: Ray has "Two cunning knaves need no broker; or, a cunning knave, &c." *Proverbs*, p. 127, ed. 1768.

**brokes**, deals as a pander, iii. 258.

**brooch**, *in this all-hating world—A strange*, iv. 191, "*i.e.* is as strange and uncommon as a *brooch* which is now no longer worn" (MALONE): I doubt if there is any allusion here to brooches being out of fashion. The word "sign" in the preceding line probably suggested the expression "a strange *brooch*:" "It is a *sign* of love; and love to Richard is, amid so much hatred, a strange feeling for any one to *display*—as he would a brooch or ornament." ("*Brooch*"—about the precise meaning of which Malone squabbled with Mason—was not unfrequently used metaphorically for *ornament*: *he is the brooch, indeed, And gem of all the nation*, vii. 407. "These sonnes of Mars, who in their times were the glorious *Brooches* of our nation, and admirable terrour to our enemies." *The World runnes on Wheeles*, p. 237,—Taylor's *Workes*, 1630;

> "Next dy'd old Charles, true honor'd Nottingham,
> The *Brooch* and honor of his house and name."
> *Upon the Death of King James*, p. 324,—*id.*)

**brooch'd**, adorned, viii. 358.

**brooded**, iv. 50: see note 77, iv. 50.

**brook**—*Flying at the*, Hawking at water-fowl, v. 130.

**broom-groves**, i. 254: "The reading of the elder editions is '*broom* groves,' which for what reason it is altered [to '*brown* groves'] I cannot conceive. Ceres was certainly not the goddess of the woods; and those very broom groves seem to be expressly hinted at, in the very words of Ceres which follow a little below, 'my bosky acres;' which very properly express a broom-brake, as it is called, at least in the western part of the island" (HEATH): "*Broom* in this place signifies the *Spartium scoparium*, of which brooms are frequently made. Near Gamlingay in Cambridgeshire it grows high enough to conceal the tallest cattle as they pass through it; and in places where it is cultivated, still higher: a circumstance that had escaped my notice, till I was told of it by Professor Martyn" (STEEVENS): "In the old Scotch song of 'My daddy is a canker'd carle,' the songstress places her lover in a broom-grove;

> 'But let them say, or let them do,
> 'Tis a' ane to me;
> For he's low down, he's in the broom,
> Is waiting for me'" (MASON):

"Nares observes that as the broom, or *genista*, is a low shrub, which

gives no shade, it has been doubted what is the exact meaning of *broom-groves;* but there are two kinds of broom, as mentioned in Lyte's edition of Dodoens, 1578, p. 663, 'the one high and tawle, the other lowe and small,' the first of which is stated to grow 'commonly to the length of a long or tawle man,' and Parkinson enumerates several other varieties. The *Spartium scoparium*, which grows to a great height, is probably the species alluded to by Shakespeare. There is a notice in the ancient romance of Guy of Warwick, preserved in the Auchinleck Ms. at Edinburgh, of three hundred Sarazens being concealed 'in a brom field.' See the Abbotsford Club edition, p. 292" (HALLIWELL): "Hanmer changes this ['broom groves'] to '*brown* groves,' as does Mr. Collier's annotator; and a more unhappy alteration can hardly be conceived, since it at once destroys the point of the allusion: *yellow*, the colour of the broom, being supposed especially congenial to the *lass-lorn* and *dismissed* bachelor. Thus Burton, in his 'Anatomy of Melancholy,' Part iii. Sec. 2,—'So long as we are wooers, and may kiss and coll at our pleasure, nothing is so sweet; we are in heaven, as we think: but when we are once tied, and have lost our liberty, marriage is an hell: give me my *yellow hose* again'" (STAUNTON): "Is the word *grove* ever applied to shrubs by the Elizabethan writers? Hanmer's '*brown* groves' has been before the public for more than a century, and has been vigorously assailed by men of eminent learning and ability, but no instance of this [*i.e.* of *grove* applied to shrubs] has been produced, and therefore I conclude that none exists. The notion of disconsolate lovers betaking themselves to groves is common enough in poetry: Shakespeare himself has placed Romeo in a sycamore grove when Rosaline was cruel, and we may judge from this the sort of grove he would select for young gentlemen in the like case. Till it can be shown that a growth of broom may be called a grove, it seems idle to dispute about the height of the shrub. In Babington's *Botany* it is said to be 2½ or 3 feet high, and this is certainly the usual height to which it grows on Hampstead Heath, though occasionally a plant may be found taller: I am told that in Italy it grows to the height of 6 or 7 feet; but that surely is no great matter.—The defences set up for the old reading ['*broom*-groves'] appear to me singularly weak. 'Ceres,' says Heath, 'was certainly not the goddess of the woods.' Very true; and just as certainly she was not the goddess of 'broom-brakes,' or of 'vineyards,' or of 'bosky acres,' or 'turfy mountains,' or 'unshrubb'd downs,' or of 'flowers,' or of the 'sea-marge sterile and rocky-hard;' all which Heath has overlooked. It seems that in the present masque Ceres appears as the Goddess of the Earth, Δημήτηρ. That this was the original character of the Greek goddess is probable from the etymology of her name; but how Shakespeare came so to describe her, is a question for those who have studied the subject of his learning. He may have picked up a good deal of out-of-the-way classical knowledge from Jonson [?]. I think,

however, we are warranted rather in asking why *woods* are left out in this passage than why they are brought in.—Mason's quotation from the old Scotch song proves nothing as to *broom-groves*, for the song merely mentions *broom*. Mason accordingly is not warranted in saying that 'the songstress places her lover in a broom-*grove*;' yet Halliwell prints Mason's assertion, but omits the quotation with which he supports it; so that everybody who trusts to his sixty-guinea edition must necessarily believe that the phrase in question occurs in the old song. As to Halliwell's 300 Saracens hid in a broom field, the last word (*field*) is surely incompatible with groves. Besides, the same thing might happen, and indeed has happened, in a field of wheat. In *The Morning Herald* of 4 July 1861, there is an American account of 3000 rebels 'concealed in a thick undergrowth and wheat fields.' This, however, would not warrant such a phrase as *wheat-groves*.—I must confess that Staunton's note with the quotation from Burton's *Anatomy* appears to me far more unhappy than Hanmer's alteration. Shakespeare says nothing of the *blossom* of the broom; he only speaks of its *shadow*. Shakespeare could not have been guilty of so far-fetched an allusion, and such a perversion of language. I know of no passage in which the colour *yellow* is represented as 'especially congenial to lass-lorn bachelors.' Still, I am aware of several passages where yellow is mentioned as the colour of *jealousy*, but for the most part with reference to *married* people, not bachelors: I daresay, however, there are similar allusions to the *jealousy* of the unmarried also. Jokes about *yellow hose*, &c., are common enough. But in this passage from Burton the phrase refers neither to jealousy nor to unsuccessful love. Surely the context shows that *here* 'give me my yellow hose again' means 'give me my bachelor's days again (when I wore *yellow hose*,—which were once in high fashion, and are still worn by the boys of Christ's Hospital,—and) when I was kissing and colling my intended, and not satiated with a wife'" (W. N. LETTSOM).

**brown** *bill*: see first *bill*.

**Brownist**, iii. 359: "The *Brownists* were so called from Mr. Robert Browne, a noted separatist in Queen Elizabeth's reign. See Strype's *Annals of Queen Elizabeth*, vol. iii. pp. 15, 16, &c. In his *Life of Whitgift*, p. 323, he informs us, that Browne, in the year 1582, 'went off from the separation, and came into the communion of the church'" (GREY). Browne died in 1630.

**bruising** *irons of wrath—Thy*, v. 448: "The allusion is to the ancient mace" (HENLEY), which was "formerly used by our English cavalry: see Grose on Ancient Armour, p. 53" (STEEVENS).

**bruit**, a loud report, v. 307; vi. 125; vii. 92.

**bruit**, to report loudly, vii. 309; *bruited*, iv. 310; v. 35; vii. 290.

**Brutus** *once—There was a*, vii. 114; *old Brutus' statue*, vii. 125: Lucius Junius Brutus.

**Brutus'** *bastard hand*, v. 183: "Brutus was the son of Servilia, a Roman lady, who had been concubine to Julius Cæsar" (STEEVENS).

**bubukles**, iv. 465: According to Johnson (*Dict.*), *bubukle* is "a red pimple;" according to Nares (*Gloss.*), "a corrupt word, for carbuncle, or something like it;" according to Halliwell (*Dict. of Arch. and Prov. Words*), "a botch or imposthume."

**buck** *of the first head*, a buck of the fifth year, ii. 198.

**buck-basket**, a basket in which linen was carried to be *bucked*, i. 420 (twice): see the next article.

**bucking**, i. 411: To *buck* clothes means properly, I believe, to wash them in lie, and beat them, while wet, with a sort of flattened pole on a table or block ("Bucata . . . . *lye to wash a buck.*" Florio's *Ital. and Engl. Dict.*; "To Buck Cloaths, *lintea lixivio incoquere et rudibus cædere.*" Coles's *Lat. and Engl. Dict.*); but we may gather from the present scene that the dirty linen of the Ford family was to be *bucked* in the river, and perhaps to be beaten on a stone without the use of lie.

**bucks**, quantities of linen *bucked* at once (see above): *she washes bucks here at home*, v. 185.

**buck-washing**, i. 411: see above.

**buckle**, to join in close fight, to engage with, to encounter: *buckle with me*, v. 14; *too strong for me to buckle with*, v. 85; *buckle with thee blows* (deal blows with thee in close fight), v. 242; *Be buckled with*, v. 70.

**buckle**, to bend, to bow: *buckle under life*, iv. 311.

**buckler**, to defend: *I'll buckler thee against a million*, iii. 154; *the guilt of murder bucklers thee*, v. 169; *buckler falsehood with a pedigree*, v. 285.

**bucklers**—*I give thee the*, I yield thee the victory, I lay aside all thoughts of defence ("Je te le donne gaigné. *I grant it, I yeeld it thee; I confesse thy action; I giue thee the bucklers.*" Cotgrave's *Fr. and Engl. Dict.* sub "Gaigné"), ii. 145.

**Bucklersbury** *in simple-time—Smell like*, i. 409: Bucklersbury was formerly inhabited chiefly by druggists, who sold all sorts of herbs (*simples*), both green and dry.

**buff**—*A fellow all in*, ii. 43; *in a suit of buff*, ii. 44; *And is not a buff jerkin a most sweet robe of durance?* iv. 206: *Buff* was formerly worn by serjeants and catchpoles: see *durance*, &c.

**bug**, a bugbear, iii. 443; v. 315; *bugs*, iii. 125; *With, ho! such bugs*

*and goblins in my life* (With "such multiplied causes of alarm, if I were suffered to live," CALDECOTT), vii. 423; viii. 487.

**building**, fixture: *This jewel holds his building on my arm*, ix. 31: see note 74, ix. 31.

**bulk**, trunk, breast ("Pettorata, *a shocke against the breast or bulke.*" Florio's *Ital. and Engl. Dict.*; "The Bulke of the bodie. *Tronc, buste.*" Cotgrave's *Fr. and Engl. Dict.*): *my panting bulk*, v. 362; *to shatter all his bulk*, vii. 334; *Beating her bulk*, ix. 285.

**bulk**, a kind of stall, board, or ledge outside a house, on which articles were set for sale ("Balcone . . . *a bulke or stall of a shop.*" Florio's *Ital. and Engl. Dict.*; "A Bulk (before a Shop), *Appendix.*" Coles's *Lat. and Engl. Dict.*): *stand behind this bulk*, viii. 227; *stalls, bulks, windows*, vi. 172.

**Bullen!** *No, we'll no Bullens . . . This candle burns not clear*, v. 528: "There may be a play intended on the word *Bullen*, which is said to have been an ancient provincial name for a candle" (STAUNTON).

**bully-rook**, i. 370, 386 (three times): "Messrs. Steevens and Whalley maintain that the above term (a cant one) derives its origin from the *rook* in the game of chess; but it is very improbable that that noble game, never the amusement of gamblers, should have been ransacked on this occasion. It means a *hectoring, cheating sharper*, as appears from *A new dictionary of the terms of the canting crew*, no date, 12mo, and from the lines prefixed to *The compleat gamester*, 1680, 12mo, in both which places it is spelt *bully-rock*. Nor is Mr. Whalley correct in stating that *rock* and not *rook* is the *true* name of the chess-piece, if he mean that it is equivalent to the Latin *rupes*" (DOUCE): But in the above passages the Host uses *bully-rook* jocularly, certainly not as a term of reproach; and Coles has "A Bully { Rock, / Fellow, } *Vir fortis et animosus.*" *Lat. and Engl. Dict.* (I may observe that "Bully-*rock*" occurs over and over again in Shadwell's *Sullen Lovers*: see his *Works*, vol. i. pp. 26, 37, 45, 46, 62, 69, 74, 83, 84, 101, 102, 108.)

**bum** *is the greatest thing about you—Your*, i. 480: An allusion to Pompey's large trunk-hose, round swelling breeches.

**bung**, a sharper, a pickpocket, iv. 340.

**bunting**—*I took this lark for a*, iii. 243: the Common Bunting, *Emberiza miliaria*: "The general resemblance of this Bunting to the Sky Lark in the colour of its plumage has given origin to another provincial name by which it is known, that of the Bunting Lark." Yarrell's *Hist. of Brit. Birds*, vol. i. p. 481, sec. ed.

**burden** *bear—Sweet sprites, the*, i. 213; *belike it hath some burden, then?* i. 289; *that goes without a burden*, ii. 118; *sing my song without a burden*, iii. 51; *burden of my wooing dance*, iii. 121; *such delicate*

*burdens of "dildos,"* &c., iii. 469: "The burden of a song, in the old acceptation of the word, was the base, foot, or under-song. It was sung throughout, and not merely at the end of the verse. *Burden* is derived from *bourdoun*, a drone base (French *bourdon*)." Chappell's *Popular Music of the Olden Time*, &c., vol. i. p. 222, sec. ed.

**burdocks**, a plant too well known to have been noticed here, had not Mr. Beisly, in his *Shakspere's Garden*, &c., pp. 142–3, quite misrepresented the reading of the old eds. in the following line, *With burdocks, hemlock, nettles, cuckoo-flowers*, viii. 91, where *burdocks* is Hanmer's highly-probable correction for "*hoar-docks*" and "*hordocks*" of the quartos, and "*Hardokes*" and "*Hardocks*" of the folios: Mr. Beisly, however, erroneously supposes that the early copies agree in having "harlocks" (which, in fact, is Farmer's conjecture), and says, "This I consider should be *charlock*[*s*] or carlock[s], the ancient name of *wild mustard*," &c.

**burgonet**, or *burganet*, a close-fitting helmet, so called because invented by the Burgundians, v. 213, 214 (twice); viii. 270.

**burn** *daylight*, a proverbial expression derived from the lighting of candles or lamps by day, and applied to wasting time in superfluous acts, i. 381; vi. 391.

**burning** *devil take them!—A*, vi. 112: "Alluding to the venereal disease, formerly called the *brenning* or *burning*" (MASON).

**burst**, broke, broken: *he burst his head*, iv. 361; *the glasses you have burst*, iii. 99; *hath been often burst*, iii. 148; *how her bridle was burst*, iii. 157; *Your heart is burst*, viii. 135.

**Burton-heath**, iii. 106: Means, no doubt, *Burton-on-the-heath*, "a small village on the borders of Warwickshire and Oxfordshire" (KNIGHT).

**bush**—*Good wine needs no*, iii. 94: "It appears formerly to have been the custom to hang a *tuft of ivy* at the door of a vintner. I suppose *ivy* was rather chosen than any other plant, as it has relation to Bacchus" (STEEVENS): The custom was of great antiquity: "The practice is still observed in Warwickshire and the adjoining counties, at statute-hirings, wakes, &c., by people who sell ale at no other time. And hence, I suppose [doubtless], the *Bush* tavern at Bristol and other places" (RITSON).

**busiless**, i. 237: see note 69, i. 237.

**buss**, to kiss, iv. 52; vi. 99.

**but**, unless, except: *To think but nobly of my grandmother*, i. 203; *but I be deceiv'd*, iii. 144, 173; *But on this day let seamen fear no wreck*, iv. 37; *but goodman Puff*, iv. 400; *but Your comfort makes the rescue*, viii. 323; *But being charg'd, we will be still by land*, viii. 348.

**but** *I shall lose the grounds I work upon*, without losing the grounds, &c., iii. 263.

**butcher's** *cur—This*, v. 473: "Wolsey is said to have been the son of a butcher" (JOHNSON).

**butt**—*You ruinous*, vi. 104: "Patroclus reproaches Thersites with deformity, with having one part crowded into another" (JOHNSON).

**butt-shaft**, "a kind of arrow, used for shooting at butts; formed without a barb, so as to stick into the butts, and yet be easily extracted" (Nares's *Gloss.*), ii. 173; vi. 413.

**buttery-bar**, *and let it drink—Bring your hand to the*, iii. 319: The *buttery-bar* means the place in palaces and in great houses whence provisions were dispensed; and it is still to be seen in most of our old colleges: I do not answer for the correctness of the following explanation; "The *bringing the hand to the buttery-bar, and letting it drink*, is a proverbial phrase among forward Abigails, to ask at once for a kiss and a present. Sir Andrew's slowness of comprehension in this particular gave her a just suspicion, at once, of his frigidity and avarice. She therefore calls his hand dry; the moistness of the hand being a sign of liberality, as well in matters of love as money" (KENRICK).

**buttons** *be disclos'd—Before their*, Before their buds be opened, vii. 315.

**buttons**—*'Tis in his*, i. 406: "All that the Host means is, that Fenton has it in him to succeed: it is, as it were, buttoned up within his dress. There is no sort of allusion to bachelors' buttons," &c. (COLLIER).

**buxom**, lively, spritely, iv. 463; ix. 6.

**buy** *and sell*, to dispose of utterly, to over-reach, to betray: *Does buy and sell his honour as he pleases*, v. 476; *bought and sold*, ii. 30; iv. 87; v. 71, 456; vi. 35: "To be bought and sold in a company." Ray's *Proverbs*, p. 179, ed. 1768. (So Harman, in his *Caueat or Warening for Common Cursetors*, &c., 1573, "the leud lousey language .... wherewith they *bye and sell* the common people as they passe through the country." p. 64, reprint 1814; and Skelton, in his *Magnyfycence*,

> "Why, was not for money Troy bothe *bought and solde?*"
> *Works*, vol. i. p. 277, ed. Dyce.)

**buzzard**, a common and inferior kind of hawk (*Buteo vulgaris*,—see Yarrell's *Hist. of Brit. Birds*, vol. i. p. 82, sec. ed.): *O slow-wing'd turtle! shall a buzzard take thee?* iii. 135; *kites and buzzards*, v. 339.

**buzzard**, a beetle (so named from its buzzing): *Ay, for a turtle,—as he takes a buzzard*, iii. 135.

**'by**, an abbreviation of *aby* (which see): *Thou shalt 'by this dear*, ii. 304.

**by** *and by*, immediately: *That shall be by and by*, i. 245; *I'll be with her by and by*, i. 423; *Now fetch me a stool hither by and by*, v. 135.

**by** *the fool multitude—Meant*, Meant of the fool multitude, ii. 371. "The plain fact is (for it needs not many words) that the prepositions *by* and *of* are synonymous, and that our ancestors used them indifferently, as they were well justified in doing." Gifford's note on *Jonson's Works*, vol. i. p. 140.

**by-drinkings**, drinkings between meals, iv. 264.

**by'r** *lady*, by our Lady, ii. 114 (twice), 119; iii. 337; iv. 233, 240, 243, 255, 400; v. 379, 488; vi. 343, 396; vii. 350, 366.

**by'r** *lakin*, by our Ladykin, by our little Lady, i. 246; ii. 285.

## C.

**caddis-garter**, iv. 233; *caddisses*, iii. 469: *Caddis* was worsted riband or galloon. ("Cruel, *caddas*, or worsted ribbon." *The Rates of the Custome house*, &c., 1582, sig. B v. "*Caddas* or Cruell riband." *The Rates of Marchandizes*, &c., n. d. sig. C 5.)

**cade** *of herrings*, v. 184: "That is, a *barrel* of herrings" (JOHNSON): "A *cade* is less than a *barrel*. The quantity it should contain is ascertained by the accounts of the Celaress of the Abbey of Berking. 'Memorandum that a *barrel* of herryng shold contene a thousand herryngs, and a *cade* of herryng six hundreth, six score to the hundreth.' *Mon. Ang.* i. 83" (MALONE).

**cadent**, falling, viii. 33.

**Cadwallader**, surnamed Bhendiged or the Blessed, the last king of Britain of the British race (see transl. of Caradoc's *Hist. of Wales* by Powell and Wynne, pp. 8–11, ed. 1774), iv. 509.

**Cæsar** *and his fortune bare at once—That proud-insulting ship Which*, v. 16: "This alludes to a passage in Plutarch's *Life of Julius Cæsar*, thus translated by Sir Thomas North: 'Cæsar hearing that, straight discovered himselfe unto the maister of the pynnace, who at the first was amazed when he saw him; but Cæsar, &c., said unto him, Good fellow, be of good cheere, &c., and fear not, for *thou hast Cæsar and his fortune with thee*'" (STEEVENS).

**Cæsarion**, the son of Cleopatra by Julius Cæsar, viii. 332.

**cage**—*His father had never a house but the*, v. 185: "*A cage* was formerly a term for a *prison*. See Minsheu in v. We yet talk of jail-*birds*" (MALONE): "There is scarce a village in England which has not a temporary place of confinement still called *The Cage*" (STEEVENS).

**Cain-coloured** *beard—A*, a beard resembling in colour (sandy-red) that with which Cain was commonly represented in tapestries and pictures, i. 375: compare *Judas's* [*hair*], &c.

**cake's** *dough—Our*, iii. 114; *My cake is dough*, iii. 184: A proverbial saying, to express that one's hopes are frustrated; a cake which comes out of the oven in that state being considered as spoiled.

**Calchas**, vi. 64, 66, 78, &c.; *She* [Cressida]*'s a fool to stay behind her father*, vi. 10: "Calchas, according to Shakespeare's authority, *The Destruction of Troy* [see vi. 2], was 'a great learned bishop of Troy,' who was sent by Priam to consult the oracle of Delphi concerning the event of the war which was threatened by Agamemnon. As soon as he had made 'his oblations and demaunds for them of Troy, Apollo (says the book) aunswered unto him, saying; Calchas, Calchas, beware that thou returne not back again to Troy; but goe thou with Achylles unto the Greekes, and depart never from them, for the Greekes shall have victorie of the Troyans by the agreement of the gods.' *Hist. of the Destruction of Troy*, translated by Caxton, 5th edit. 4to, 1617. This prudent *bishop* followed the advice of the oracle, and immediately joined the Greeks" (MALONE).

**calf's-skin** *on those recreant limbs—And hang a*, iv. 38 (twice), 39; *And hang a calf's-skin on his recreant limbs*, iv. 40: Nares, following a note of Sir John Hawkins, says; "Fools kept for diversion in great families were often distinguished by coats of *calf-skin*, with buttons down the back. Therefore Constance and Falconbridge mean to call Austria a fool, in that sarcastic line so often repeated." *Gloss.* in "Calf's-skin:" But, as Ritson remarks, "it does not appear that Constance means to call Austria a *fool*, as Sir John Hawkins would have it; but she certainly means to call him *coward*, and to tell him that a *calf's-skin* would suit his *recreant limbs* better than a lion's."

**Caliban**, i. 209, &c.: "The metathesis in *Caliban* from *Cannibal* is evident" (FARMER).

**Calipolis**, iv. 342; where see foot-note.

**caliver**, a hand-gun (less and lighter than a musket, and fired without a rest), iv. 274, 360 (twice).

**calkins**, the parts of a horse-shoe which are turned up and pointed to prevent the horse from slipping, ix. 215.

**call**—*Be as a*, &c., iv. 56: A metaphor derived from bird-catching,—one bird being placed (in a cage, or fastened by a string) to allure others to the net by his call.

**call** *on him for't*, viii. 267: see note 26, viii. 267.

**call** *to*, call on: *I'll call to you*, vii. 25: see note 46, vii. 25.

**callet**, or *callat*, a trull, a drab, a jade ("Goguenelle, *A fained title, or tearme, for a wench; like our Gixie, Callet, Minx, &c.*" Cotgrave's *Fr. and Engl. Dict.*), iii. 435; v. 121, 258; viii. 220.

**calling**, appellation, name: *would not change that calling*, iii. 17.

**Callino**, *castore me!* iv. 492 : see note 131, iv. 492 : I may add here that Mr. Chappell gives, from the Ms. known as Queen Elizabeth's Virginal Book, three of the earliest Irish airs extant, one of which is *Callino casturame,—Popular Music of the Olden Time*, &c., vol. ii. p. 793, sec. ed. ; and that in Dekker's *Satiro-mastix*, 1602, I find Tucca saying, "Nay, your oohs, nor your *Callin-oes* cannot serue your turne." Sig. L 4.

**calm**, the Hostess's blunder for *qualm*, iv. 337.

**Cambyses'** *vein—In King*, iv. 242 : An allusion to the play entitled *A lamentable Tragedie, mixed full of pleasant mirth, containing the life of Cambises king of Percia, from the beginning of his kingdome vnto his death, his owne good deed of execution, after that many wicked deedes and tyrannous murders, committed* [sic] *by and through him, and last of all, his odious death by Gods Iustice appointed. Done in such order as followeth. By Thomas Preston.* n. d. 4to.

**Camelot**—*Goose, if I had you upon Sarum plain, I'd drive ye cackling home to Camelot*, viii. 44 : *Camelot* "was the place where the romances say King Arthur kept his court in the West" (WARBURTON) : "In the parts of Somersetshire near Camelot there are many large moors, upon which great numbers of geese are bred, so that many other places in England are from thence supplied with quills and feathers" (HANMER) : Here, therefore, there is perhaps a double allusion,—to Camelot as famous for its geese, and to those knights who were vanquished by the Knights of the Round Table being sent to Camelot to yield themselves vassals to King Arthur.

**camomile**, *the more it is trodden on*, &c.—*Though the*, iv. 242 : "The style immediately ridiculed is that of Lyly in his *Euphues* : 'Though the *camomile* the more it is trodden and pressed downe, the more it spreadeth ; yet the *violet* the oftener it is handled and touched, the sooner it withereth and decayeth,' &c." (FARMER) : "Again, in *Philomela, the Lady Fitzwater's Nightingale*, by Robert Greene, bl. l. 1595, sign. I 4 ; 'The palme tree, the more it is prest downe, the more it sprowteth up ; *the camomill, the more it is troden, the sweeter smell it yieldeth*'" (REED) : Greene, in another work, his *Carde of Fancie*, has ; "The Camomill increaseth most beeing troden on." Sig. Q 2 verso, ed. 1608.

**can**, to know, to be skilled in : *That defunctive music can*, ix. 445.

**can** *passage find*, ii. 207 ; *with claps can sound*, ix. 47 : see note 90, ii. 207, and note 113, ix. 47.

**can** *well on horseback—They*, They are skilful horsemen, vii. 407.

**canary**, a wine so called (see *sack*, &c.) : *drink canary*, i. 407 ; *a cup of canary*, iii. 319 ; *canary put me down*, ibid. ; *drunk too much canaries*, iv. 337.

**canary**, a blunder of Mrs. Quickly for *quandary: such a canary*, i. 390; *such a canaries*, ibid.

**canary**, a quick and lively dance, said to have originated in the *Canary Islands*,—an opinion which has been disputed: *make you dance canary*, iii. 224. ("The Canaries (which . . . . seems always to have had the same tune) is called 'The Canaries, or *The Hay*,' in Musick's Handmaid, 1678." Chappell's *Popular Music of the Olden Time*, &c., vol. i. p. 368, sec. ed.)

**canary**, to dance (properly, to dance a canary): *canary to it with your feet*, ii. 184.

**candied**, sugared, flattering, glozing: *the candied tongue*, vii. 363.

**candied**, congealed: *candied be they, and melt*, i. 227; *candied with ice*, vii. 73.

**candle**—*Seek him with*, iii. 43: "Alluding probably to St. Luke's Gospel, ch. xv. v. 8: 'If she lose one piece, doth [she] not light a *candle*,—and *seek* diligently till she find it?'" (STEEVENS).

**candle-mine**, "inexhaustible magazine of tallow" (JOHNSON), iv. 346.

**candlesticks**, *With torch-staves in their hand—The horsemen sit like fixèd*, iv. 485: "Grandpré alludes to the form of ancient candlesticks, which frequently represented human figures holding the sockets for the lights in their extended hands" (STEEVENS).

**candle-wasters**, revellers, who, sitting up all night, waste many candles, ii. 135.

**candles'** *ends for flap-dragons—Drinks off*: see *flap-dragon—A.*

**candy** *deal of courtesy—What a*, "What a deal of candy courtesy" (MALONE), iv. 219.

**canker**, the dog-rose: *I had rather be a canker in a hedge than a rose in his grace*, ii. 83; *this canker, Bolingbroke*, iv. 217; *The canker-blooms*, ix. 359 (Mr. Beisly in his *Shakspere's Garden*, &c., p. 49, informs us that in the first and third of the above passages our poet refers to the rose-sponge or excrescence that grows on the branches of the dog-rose: but I believe him to be as much mistaken about the first passage as he evidently is with respect to the third one,—

> "The *canker-blooms* have full as deep a dye
> As the perfumèd tincture of the roses,
> Hang on such thorns, and play as wantonly
> When summer's breath their maskèd buds discloses,"—

where *canker-blooms* can only mean *the blossoms of the dog-rose*).

**canker**, a caterpillar ("The larva I allude to (*Lozotœnia Rosana*) . . . . lives among the blossoms [of the rose], and prevents the possibility of their further development," &c. Patterson's *Letters on the Nat. Hist. of the Insects mentioned in Shakspeare's Plays*,

p. 34) : *in the sweetest bud The eating canker dwells*, i. 282 ; *Hath not thy rose a canker, Somerset?* v. 37 ; *the canker death eats up that plant*, vi. 411 ; *The canker galls the infants of the spring*, vii. 315 ; *This canker that eats up Love's tender spring*, ix. 245 ; *And loathsome canker lives in sweetest bud*, ix. 349 ; *For canker vice the sweetest buds doth love*, ix. 367 ; *like a canker in the fragrant rose*, ix. 379 ; *A vengeful canker eat him up to death*, ix. 381 ; *to kill cankers in the musk-rose buds*, ii. 279 ; *cankers of a calm world*, iv. 275.

**canker-blossom** ! *You thief of love!—You*, ii. 300 : "The *canker-blossom* is not in this place the blossom of the *canker* or *wild-rose* . . . but a worm," &c. (STEEVENS) : see the preceding article.

**Cannibals**, Pistol's blunder for *Hannibals*, iv. 341.

**canopy**, the canopy of heaven : *Under the canopy*, vi. 227 (twice).

**canstick**, a candlestick, iv. 251.

**cantle**, a corner, an angle, a piece, a portion, a parcel, iv. 250 ; viii. 320.

**cantons**, cantos, iii. 331.

**canvas-climber**, "One who climbs the mast, to furl, or unfurl, the canvas or sails" (STEEVENS), ix. 67.

**canvass** *thee in thy broad cardinal's hat—I'll*, v. 18 : "This means, I believe, 'I'll tumble thee into thy great hat, and shake thee, as bran and meal are shaken in a sieve'" (STEEVENS) : here Mr. Staunton explains *canvass* by "toss, as in a blanket."

**capable**, intelligent, able to understand, quick of apprehension : *if their daughters be capable* (with a quibble), ii. 200 ; *capable of things serious*, iii. 488 ; *ingenious, forward, capable*, v. 389 ; *the more capable creature*, vi. 76 ; *are capable of nothing* ("have a capacity for nothing," MALONE) *but inexplicable dumb-shows*, vii. 362 ; *preaching to stones, Would make them capable*, vii. 383.

**capable**, susceptible, impressible, sensible : *capable of all ill*, i. 212 ; *capable impressure* ("hollow mark," JOHNSON, "perceptible," MALONE, "sensible," STAUNTON, "receivable," GRANT WHITE), iii. 62 ; *heart too capable Of every line*, iii. 200 ; *capable of this ambition*, iv. 31 ; *capable of fears*, iv. 35 ; *capable Of wounds and scars*, iv. 312 ; *capable Of our flesh*, v. 562 (see note 140, v. 562).

**capable**, qualified as heir, capable of inheriting : *of my land . . . . To make thee capable*, viii. 40.

**capable**, capacious, comprehensive : *a capable and wide revenge*, viii. 199.

**capitulate** *against us*, draw up heads or articles, combine, confederate, against us, iv. 260.

**capocchio**, vi. 01 : see note 116, vi. 81.

**capon**—*Break up this:* see first *break up.*

**capp'd,** took off the cap in salutation, viii. 132: see note 2, viii. 132.

**capricious** *poet, honest Ovid, was among the Goths—As the most,* iii. 56: "*Caper, capri,* caperitious, capricious, fantastical, capering, goatish; and by a similar sort of process are we to smooth *Goths* into *goats*" (CALDECOTT): "No doubt there is an allusion to *caper* here: but there seems to be also one to *capere;* at least the word *capricious* may be used in the sense of 'taking.' Compare [Brewer's ?] *Lingua,* ii. 2, Dodsley's *Old Plays,* vol. v. p. 132, last ed.; 'Carry the conceit I told you this morning to the party you wot of. In my imagination 'tis *capricious,* 'twill take, I warrant thee'" (W. N. LETTSOM): The old spelling of "the Goths" was "the *Gotes.*"

**captain,** (as an adjective) chief: *the ass more captain than the lion,* vii. 52; *captain jewels in the carcanet,* ix. 358.

**captious** *and intenible sieve,* iii. 218: "By *captious* I believe Shakespeare only meant *recipient,* capable of *receiving* what is put into it; and by *intenible,* incapable of holding or retaining it" (MALONE).

**captivate,** to make prisoner, to reduce to bondage: *captivate* (the participle), v. 34, 88; *captivated,* ii. 187; *captivates,* v. 243.

**carack,** a galleon, a large ship of burden, ix. 163; *a land carack,* viii. 140; *caracks,* ii. 36.

**caraways,** comfits or confections made with caraway-seeds, iv. 397 (In Shadwell's *Woman-Captain,* caraway-comfits are mentioned as no longer fit to appear at fashionable tables; "The fruit, crab-apples, sweetings, and horse-plumbs; and for *confections,* a few *carraways* in a small sawcer, as if his worship's house had been a lousie inn." *Works,* vol. iii. p. 350).

**carbonado,** a piece of meat cut cross-wise for broiling, iv. 292; vi. 233.

**carbonado,** to cut cross-wise for broiling: viii. 42; *carbonadoed,* iii. 289, 471.

**carcanet,** a necklace (Fr. *carcan*), ii. 27 (subsequently in the same play called a *chain*); *captain* (superior) *jewels in the carcanet,* ix. 358.

**card**—*The shipman's,* vii. 208: "The mariner's compass. Properly, the paper on which the points of the wind are marked." Nares's *Gloss.:* "Not the card of the mariner's compass, but what we now call a chart." Hunter's *New Illust. of Shakespeare,* vol. ii. p. 167 (where Hackluyt's *Virginia Richly Valued,* 1609, and Sir H. Mainwaring's *Seaman's Dictionary,* 1670, are quoted): "A Sea-card, *charta Marina.*" Coles's *Lat. and Engl. Dict.* (I find in Sylvester's *Du Bartas,*

"Sure, if my *Card and Compasse* doe not fail,
W' are neer the Port." *The Triumph of Faith*, p. 256, ed. 1641,

where the original has "mon Quadrant et ma Carte marine.")

**card**—*We must speak by the*, "We must speak with the same precision and accuracy as is observed in marking the true distances of coasts, the heights, courses, &c., in a sea-chart" (MALONE), vii. 415.

**card** *of ten*: see *fac'd it with a card of ten.*

**cardecu**, properly *quart d'écu*, "the fourth part of the gold [French] crown, and worth fifteen sols" (DOUCE), iii. 283, 293.

**carded** *his state*, iv. 258: see note 87, iv. 258.

**carduus** *benedictus*, ii. 119: "*Carduus Benedictus*, or blessed thistle (says Cogan, in his *Haven of Health*, 1595 [but printed earlier]), so worthily named for the singular virtues that it hath. . . . This herbe may worthily be called *Benedictus*, or *Omnimorbia*, that is, a salve for every sore, not knowen to physitians of old time, but lately revealed by the speciall providence of Almighty God" (STEEVENS).

**care** *killed a cat*—*What though*, ii. 139: A proverbial expression: Ray gives "Care will kill a cat." *Proverbs*, p. 84, ed. 1768.

**careers**—*Passed the*: see *passed the careers*, &c.

**careful** *hours*, hours of care, of distress, ii. 64.

**careful** *man*—*A*, iii. 379: "I believe, means a man who has such a regard for his character, as to entitle him to ordination" (STEEVENS).

**cares** *it be not done*, "makes provision that it may not be done" (MALONE), ix. 13.

**carl**, a churl, a rustic, a peasant, a boor, viii. 484.

**carlot**, the same in signification as *carl*, iii. 65.

**carnations**: see *gillyvors*, &c.

**carpet** *consideration*—*Knight dubbed on*, iii. 371: *Carpet knights* were knights dubbed at court by mere favour,—not on the field of battle for their military exploits: our early writers constantly speak of them with great contempt; and *carpet-knight* became a term for an effeminate person.

**carpet-mongers**, equivalent to *carpet-knights*, effeminate persons (see preceding article), ii. 145.

**carpets**, table-covers of ornamental tapestry: *the carpets laid*, iii. 156.

**carry** *coals*, to put up with insults, to submit to any degradation ("Il a du feu en la teste. *Hee is very chollericke, furious, or courragious; he will carrie no coales.*" Cotgrave's *Fr. and Engl. Dict.* sub "Teste"): *the men would carry coals*, iv. 453; *we'll not carry coals*, vi. 374: "From the mean nature of this occupation, it seems

to have been somewhat hastily concluded, that a man who would *carry coals* would submit to any indignity. Hence, to *carry coals*, in the sense of tamely putting up with an affront, occurs perpetually in our old writers, both serious and comic." .... "In all great houses, but particularly in the royal residences, there were a number of mean and dirty dependents, whose office it was to attend the wood-yard, sculleries, &c. Of these (for in the lowest deep there was a lower still) the most forlorn wretches seem to have been selected to carry coals to the kitchens, halls, &c. To this smutty regiment, who attended the progresses, and rode in the carts with the pots and kettles, which, with every other article of furniture, were then moved from palace to palace, the people, in derision, gave the name of *black* guards, a term since become sufficiently familiar, and never properly explained." Gifford's notes on *Jonson's Works*, vol. ii. pp. 169, 179. (In Lyly's *Midas* mention is made of "one of the Cole house," sig. F 4, ed. 1592, *i.e.* one of the drudges about the palace of King Midas.)

carry *out my side—Hardly shall I*, viii. 109: "The bastard means, 'I shall scarcely be able to make out my game.' The allusion is to a party at cards, and he is afraid that he shall not be able to make his side successful" (MASON): In the phraseology of the card-table to *set up a side* was to become partners in a game; to *pull* or *pluck down a side* was to occasion its loss by ignorance or treachery; and to *carry out a side* was to carry out the game with success: see Gifford's note on Massinger's *Works*, vol. i. p. 150, ed. 1813; and note in my ed. of Beaumont and Fletcher's *Works*, vol. i. p. 343.

cart, a car, a chariot: *Phœbus' cart*, vii. 367.

carve *too, and lisp—He can*, ii. 234; *she discourses, she carves*, i. 372; *carve her, drink to her*, ix. 195: That *carve* is here used to describe some particular form of action,—some sign of intelligence and favour,—was first shown by the late Joseph Hunter (*New Illust. of Shakespeare*, vol. i. p. 215), who observed that the word "occurs in a very rare poetic tract, entitled *A Prophecie of Cadwallader, last King of the Brittaines*, by William Herbert, 4to, 1604, which opens with a description of Fortune, and of some who had sought to gain her favour;

> 'Then did this Queene her wandering coach ascend,
> Whose wheels were more inconstant than the wind:
> A mighty troop this empress did attend;
> There might you Caius Marius *carving* find,
> And martial Sylla courting Venus kind:'"

To these lines adduced by Mr. Hunter I afterwards (in my *Few Notes*, &c., p. 20) added the following passages; "Her amorous glances are her accusers; her very lookes write sonnets in thy commendations; she *carues* thee at boord, and cannot sleepe for dreaming on thee in bedde." Day's *Ile of Gulls*, 1606, sig. D.

> " And if thy rival be in presence too,
> Seem not to mark, but do as others do;
> Salute him friendly, give him gentle words,
> Return all courtesies that he affords;
> Drink to him, *carve* him, give him compliment;
> This shall thy mistress more than thee torment."
> Beaumont's *Remedy of Love*,—B. and Fletcher's *Works*, vol. xi. p. 483, ed. Dyce.

(Beaumont's *Remedy of Love* is a very free imitation of Ovid's *Remedia Amoris;* and, as far as I can discover, the only part of the original which answers to the preceding passages is,

> " Hunc quoque, quo quondam nimium rivale dolebas,
> Vellem desineres hostis habere loco.
> At certe, quamvis odio remanente, *saluta*." v. 791):

More recently Mr. Grant White has still further illustrated the word *carve*. "Thus," he says, "in *A very Woman*, among the *Characters* published with Sir Thomas Overbury's *Wife;* 'Her lightnesse gets her to swim at the top of the table, where her wrie little finger bewraies *carving;* her neighbours at the latter end know they are welcome, and for that purpose she quencheth her thirst.' Sig. E 3, ed. 1632. See also Littleton's *Latin-English Lexicon*, 1675; '*A Carver:*—chironomus.' 'Chironomus:—*One that useth apish motions with his hands.*' 'Chironomia:—*A kind of gesture with the hands, either in dancing, carving of meat, or pleading,*' &c. &c."

**carve** *for his own rage—To*, "To supply food or gratification for his own anger" (STEEVENS), viii. 173.

**case**, skin: *a grizzle on thy case*, iii. 389; *though my case be a pitiful one*, &c. (with a quibble), iii. 489.

**case**, to skin (a hunting term): *ere we case him*, iii. 263.

**case**, a pair, a couple: *I have not a case of lives*, iv. 451 (Compare "this *case* of rapiers." Marlowe's *Faustus*,—*Works*, p. 89, ed. Dyce, 1858; "two *case* of jewels." Webster's *White Devil*,—*Works*, p. 46, ed. Dyce, 1857; "a *case* of pistols." Middleton and W. Rowley's *Spanish Gipsy*,—Middleton's *Works*, vol. iv. p. 177, ed. Dyce).

**case** *of eyes?—What, with the*, viii. 98: "*The case of eyes*," says Steevens, "is the *socket* of either eye;" and, to confirm his explanation, he cites from *The Winter's Tale*, "to tear *the cases of their eyes*," act v. sc. 2: but perhaps Rowe was right when he substituted "*What, with* this *case of eyes?*" *i.e.* with such a pair of no-eyes as this? See the preceding article.

**case** *me in leather*, ii. 17: Dromio means, as a foot-ball is cased or covered.

**cashiered**—*Was, as they say*, i. 365: Here *cashiered* has been explained "carried out of the room,"—"turned out of company,"—and "cleaned out:" eligat lector.

**cask**, a casket, v. 176.

**Cassalis**—*Gregory de*, v. 537: "Was the King's Orator, as he was called in Rome, and, according to the household-books of Henry VIII., was in the receipt of a large annual salary for his services in various parts of Italy" (COLLIER).

**Cassius**—*Your brother*, vii. 128; *my brother Cassius*, vii. 184; "Cassius married Junia, Brutus's sister" (STEEVENS).

**cassocks**, loose outward military coats, iii. 280.

**cast**, to dismiss: *the state . . . . Cannot with safety cast him*, viii. 137. *Our general cast us thus early*, viii. 167; *cast in his mood* (anger), viii. 176; *That I was cast*, viii. 244.

**cast**, used with a quibble between its two senses, "to throw" and "to vomit;" *though he* (drink) *took up my legs sometime, yet I made a shift to cast him*, vii. 233; *What a drunken knave was the sea to cast thee in our way!* ix. 28.

**cast**, to empty: *His filth within being cast*, i. 503: "To *cast* a pond is to empty it of mud" (JOHNSON).

**cast**, to cast up, to compute: *Let it be cast, and paid*, iv. 391.

**cast-lips** *of Diana*, lips left off by Diana, iii. 60.

**cast** *water*, to find out diseases by inspecting the urine: *cast The water of my land*, vii. 284, 285.

**Castilian**, a cant term, about the origin of which the commentators have uselessly puzzled themselves, i. 398.

**Castiliano** *volto*, iii. 318: Equivalent to "put on your Castilian countenance, that is, your grave solemn looks" (WARBURTON).

**castle**—*I'll to my*, v. 233: "Sandal Castle, near Wakefield in Yorkshire" (MALONE).

**Castle** *in Saint Alban's—The*, v. 217: see note 212, v. 217.

**castle** *on thy head!—Wear a*, vi. 112: "A close helmet, which covered the whole head, was called a *castle* [see note 76, vii. 258]" (WARBURTON): "Troilus doth not advise Diomed to wear a helmet on his head; that would be poor indeed, for he always wore one in battle; but to guard his head with the most impenetrable armour, to shut it up even in a *castle*, if it were possible, or else his sword should reach it" (HEATH).

**castle**—*Writing destruction on the enemy's*, vi. 318: see note 76, vi. 318.

**castles** *mounted stand—Where*, v. 127: see note 212, v. 217.

**cat**, *and shoot at me—Hang me in a bottle like a*, ii. 79: It appears that formerly cats (occasionally factitious ones) were hung up in baskets and shot at with arrows; also that, in some counties of England, they were enclosed, with a quantity of soot, in wooden bottles suspended on a line, and that he who could beat out the

bottom of the bottle as he ran under it, and yet escape its contents, was "the hero" of the sport; see Steevens's note *ad l.*: "It is still a diversion in Scotland to hang up a cat in a small cask or firkin, half filled with soot; and then a parcel of clowns on horseback try to beat out the ends of it, in order to show their dexterity in escaping before the contents fall upon them." Percy's *Rel. of A. E. Poetry*, vol. i. p. 155, ed. 1794.

cat—*Here is that which will give language to you*, i. 232: "Alluding to an old proverb, that *good liquor will make a cat speak*" (STEEVENS).

cat *i' th' adage—Like the poor*, vii. 223: "The adage alluded to is, 'The cat loves fish, but dares not wet her feet;'

'Catus amat pisces, sed non vult tingere plantas'" (JOHNSON):

"It is among Heywood's *Proverbs*, ed. 1598, Q 2;

'The cat would eate fish, but she will not wette her feete'" (BOSWELL).

cat-o'-mountain, a wild-cat, *i.* 262; *cat-o'-mountain looks*, i. 389: "A term borrowed from the Spaniards, who call the wild-cat *gato-montes*" (DOUCE).

Cataian—*A*, i. 385; iii. 338: Meaning properly a native of Cataia or Cathay, *i.e.* China, is supposed to have become a cant term for a thief or sharper, because the Chinese were notorious for their skilful thieving; but in the second of the above passages it is certainly used playfully by Sir Toby as a term of reproach or contempt.

catlings, lute-strings or violin-strings, made of cat-gut, vi. 76; hence the name of a musician, Simon *Catling*, vi. 467.

cats—*Prince of*, vi. 413; *Good king of cats*, vi. 426: see *Tybalt*, &c.

cause, cause of quarrel,—a fashionable term in the science of duelling: *The first and second cause will not serve my turn*, ii. 173; *found the quarrel was upon the seventh cause*, iii. 89; *a gentleman . . . . of the first and second cause* ("one who quarrels by the book," WARBURTON; and see *book—We quarrel in print, by the*), vi. 413.

cautel, craft, deceit ("Cautelle: *A wile, cautell, sleight; a craftie reach, or fetch, guilefull deuise or endeuor; also, craft, subtiltie, trumperie, deceit, cousenage.*" Cotgrave's *Fr. and Engl. Dict.*), vii. 315; *Applied to cautels* ("Applied to insidious purposes, with subtelty and cunning," MALONE), ix. 424.

cautelous, insidious: *cautelous baits*, vi. 220.

cautelous—*Cowards, and men*, vii. 130: Here "*cautelous* is cautious and wary at least to the point of cowardice, if not to that of insidiousness and trickery," CRAIK.

caviare *to the general*, vii. 350: *Caviare* is the roe of a kind of sturgeon, and of other fish, pickled, salted, and dried, which came, and still comes, from Russia: Hamlet means that the play in question was of too high a relish for the palates of the multitude.

**cease**, to cause to cease, to stop: *Particularities and petty sounds To cease*, v. 216; *would cease The present power of life*, viii. 504; *be not ceas'd With slight denial*, vii. 27.

**cease**, to decease, to die: *both shall cease, without your remedy*, iii. 300; *Fall, and cease!* viii. 120.

**censer** *in a barber's shop—Like to a*, iii. 169: The censers formerly used in barbers' shops, to sweeten them with cheap perfumes, had, of course, their covers perforated.

**censer**—*Thou thin man in a*, iv. 403: It has been supposed that the allusion is to one of the thin embossed figures in the middle of the pierced convex lid of a censer or fire-pan, in which coarse perfumes were burned to sweeten the atmosphere of the musty rooms in our author's days: but Mr. Grant White understands *censer* to mean some kind of cap.

**censure**, judgment, opinion: *my just censure*, iii. 423; *To give their censure*, v. 33; *To give his censure*, v. 122; *Durst wag his tongue in censure* (in giving an opinion which of the two made the more splendid appearance), v. 469; *Take each man's censure*, vii. 316; *in the general censure*, vii. 321; *the censure of the which one*, vii. 362; *In censure of his seeming*, vii. 364; *mouths of wisest censure*, viii. 174; *I may not breathe my censure*, viii. 215; *the strongest in our censure*, ix. 41; *To give your censures*, v. 379; *our just censures*, vii. 286.

**censure**, judicial sentence: *Your heaviest censure*, vi. 269; *the censure of this hellish villain*, viii. 247.

**censure**, to pass judgment or opinion on: *Should censure thus on lovely gentlemen*, i. 287; *censure me by what you were*, v. 100; *censure well the deed* ("approve the deed, judge the deed good," JOHNSON), v. 157; *censure me in your wisdom*, vii. 159; *By our best eyes cannot be censured* ("estimated," MALONE), iv. 26; *how you are censured here*, vi. 166; *how are we censured?* ibid.; *How, my lord, I may be censured*, viii. 73; *That censures* ("estimates," MALONE) *falsely*, ix. 405.

**censure**, to pass sentence judicially: *That are to censure them*, viii. 110; *'Has censur'd him already*, i. 473.

**century**, a hundred: *said a century of prayers*, viii. 477.

**century**, a company of a hundred men: *A century send forth*, viii. 91; *dispatch Those centuries to our aid*, vi. 158.

**ceremonies**, "honorary ornaments, tokens of respect" (MALONE): *If you do find them deck'd with ceremonies*, vii. 109: "By *ceremonies* must here be meant what are in the next speech of Flavius called 'Cæsar's trophies,' and are described in the next scene as 'scarfs' which were hung on Cæsar's images" (CRAIK).

**ceremonies**, "omens or signs deduced from sacrifices or other cere-

monial rites" (MALONE): *Of fantasy, of dreams, and ceremonies*, vii. 132; *I never stood on ceremonies*, vii. 137.

'cerns, concerns, iii. 182.

certainty *of this hard life—The*, "The certain consequence of this hard life" (MALONE), viii. 481.

certes, certainly, i. 247; ii. 50, 203; v. 470; viii. 132.

cess—*Out of all*, Out of all measure, iv. 221 (A phrase of doubtful origin: Cotgrave gives "Sans cesse. *Vncessantly . . . . also, excessiuely, immoderately, out of all cesse and crie.*" *Fr. and Engl. Dict.*).

cesse, to cease, iii. 296 (Mr. Knight, who rightly, on account of the rhyme, retains this archaism, quotes an instance of it from Chaucer's *Troilus and Cressida:* but Shakespeare must have met with it in various books that were to him of recent date: *e.g.* in Phaer and Twyne's *Æneidos;*

"This spoken, with a thought he makes the swelling seas to *cesse*,
And sunne to shine, and clouds to flee, that did the skies oppresse."
B. i. sig. B iii. ed. 1584).

cestron, a cistern, ix. 198.

chain *with crumbs—Go, sir, rub your*, iii. 340: Gold chains were formerly worn by persons of rank and dignity, and by rich merchants,—a fashion which descended to upper servants in great houses, and to stewards as badges of office; and these chains were usually cleaned by being rubbed with crumbs.

chairs *of order look you scour With juice of balm*, &c.—*The several*, i. 448: "it was an article of our ancient luxury to rub tables, &c., with aromatic herbs" (STEEVENS).

chalic'd, having cups ("It may be noted that the cup of a flower is called *calix*, whence *chalice*," JOHNSON), viii. 418.

challenge, *You shall not be my judge—Make my*, v. 512: "*Challenge* is here a *verbum juris*, a law-term. The criminal, when he refuses a juryman, says 'I *challenge* him'" (JOHNSON).

chamber—*Welcome, sweet prince, to London, to your*, v. 384: "London was anciently called *Camera Regis*" (POPE): "This title it began to have immediately after the Norman conquest. See Coke's 4 Inst. 243; Camden's Britannia, 374; Ben Jonson's Account of King James's Entertainment in passing to his Coronation, &c. [Jonson's *Works*, vol. vi. p. 428, ed. Gifford]" (REED).

chamberers, men of intrigue, viii. 192.

chambers, small pieces of ordnance: *charged chambers* (with a quibble), iv. 338; *chambers go off*, iv. 449, 451; *chambers discharged*, v. 491.

champain, open country, iii. 351; *champains*, viii. 7.

changeling, ii. 271, 274, 308: "*Changeling* is commonly used for

the child supposed to be left by the fairies, but here for a child taken away" (JOHNSON): "It is *here* properly used, and in its *common acceptation;* that is, for a *child got in exchange.* A fairy is now speaking" (RITSON).

**channel,** a kennel: *throw the quean in the channel,* iv. 325; *As if a channel should be call'd the sea,* v. 258; *Here friend by friend in bloody channel lies,* ix. 316.

**chanson**—*The first row of the pious,* vii. 349: This is explained by the reading of 4to 1603, "the first verse of the godly ballet."

**chape,** iii. 279: "The chape was the metal part at the end of a scabbard, the portion of the scabbard which protected the sharp end of the dagger or similar weapon . . . . it is sometimes used for the hook or loop at the top of a scabbard" (HALLIWELL): "A Chape (the Iron point of the Scabbard), *Vaginæ ferramentum, rostrum, lorica, mucro.*" Coles's *Lat. and Engl. Dict.*

**chapeless,** without a chape (see *chape*), iii. 148.

**chapmen,** sellers: *by base sale of chapmen's tongues,* ii. 175.

**chapmen,** buyers: *you do as chapmen do,* vi. 79.

**chaps,** jaws: *open your chaps again,* i. 233; *his dead chaps,* iv. 26; *your mouldy chaps,* iv. 340; *Before his chaps be stain'd,* v. 156; *a pair of chaps,* viii. 311.

**chaps,** clefts, breaks in the continuity of the skin: *my frosty signs and chaps of age,* vi. 361; *Her cheeks with chaps and wrinkles were disguis'd,* ix. 315.

**character,** handwriting, writing: *'Tis Hamlet's character,* vii. 406; *though thou didst produce My very character,* viii. 39; *Since mind at first in character was done* ("Since thought was first expressed in writing," STAUNTON), ix. 361.

**character**—*Thy,* "Thy description, *i.e.* the writing afterwards discovered with Perdita" (STEEVENS), iii. 451.

**character,** to inscribe, to infix strongly: *in their barks my thoughts I'll character,* iii. 44; *these few precepts in thy memory See thou character,* vii. 316; *character'd and engrav'd,* i. 313; *character'd on thy skin,* v. 158; *Full character'd,* ix. 393.

**charactery,** what is charactered or written: *Fairies use flowers for their charáctery* ("the matter with which they make letters," JOHNSON), i. 448; *All the charáctery of* ("all that is charactered on," STEEVENS) *my sad brows,* vii. 136.

**characts,** characters, marks, i. 540.

**chare,** or *char,* a turn or bout of work, a job or task-work,—drudgery, viii. 374: *chares,* viii. 360.

**char'd,**—*All's,* All is dispatched, ix. 159.

**charge**, a weight, a burden: *this charge of thoughts*, ix. 13; *Patience, good sir, Even for this charge*, ix. 50.

**charge**,—*Answering us With our own*, "Rewarding us with our own expenses, making the cost of war its recompense" (JOHNSON) vi. 266.

**charge**—*Give them their*, ii. 112: "To *charge* his fellows seems to have been a regular part of the duty of the constable of the watch" (MALONE).

**charge** *you*—*Not to*, "Not with a purpose of putting you to expense or being burdensome" (JOHNSON), i. 393.

**charge-house**, ii. 220: Steevens supposes this to mean a free-school; but it would rather seem to mean a common school in distinction to a free one.

**chariest**, most cautious, most scrupulous, vii. 315.

**chariness** *of our honesty*—*The*, "The caution which ought to attend on it [on our chastity]" (STEEVENS), i. 383.

**Charity**—*By Saint*, vii. 397: "We read in the martyrology on the first of August,—'Romæ passio sanctarum virginum, Fidei, Spei, et *Charitatis*, quæ sub Hadriano principe martyriæ coronam adeptæ sunt.'" Douglas's *Criterion*, p. 68, cited by Ritson. (So, in *The Faire Maide of Bristowe*, 1605;

> "Now by *Saint Charity*, if I were iudge,
> A halter were the least should hamper him." Sig. D 3 verso.)

**Charles' *wain***, iv. 221: The constellation *Ursa Major*;—according to some, a corruption of *Chorles* or *Churl's* [*i.e.* rustic's] *wain*; according to others, the constellation was so named in honour of Charlemagne.

**charm** *her chattering tongue*, iii. 164; *charm thy riotous tongue*, v. 180; *charm your tongue*, v. 321; viii. 239; *charm my tongue*, viii. 239: In this expression, as Malone observes, *charm* means "compel to be silent, as if by the power of enchantment."

**charm'd**—*I, in mine own woe*, viii. 487: "Alluding to the common superstition of charms being powerful enough to keep men unhurt in battle" (WARBURTON).

**charmer**, one who works by charms or spells: *She was a charmer* (an enchantress), viii. 202; *heavenly charmers* ("enchanters, ruling us at their will," SEWARD,—the gods), ix. 217.

**charming**, having the power of fascination: *And faster bound to Aaron's charming eyes*, vi. 294; *more charming With their own nobleness*, viii. 486.

**charming** *words*—*Betwixt two*, viii. 395: "Here more recently *charming* has been explained "magical, enchanting:" but qy.?

**charms**, love-charms: *I think you have charms*, i. 391.

**charneco**, v. 143: "Shakespeare and other dramatic writers mention a wine called *Charneco*, which, in a pamphlet quoted by Warburton, is enumerated along with Sherry-sack and Malaga (*The Discovery of a London Monster, called the Black Dog of Newgate*, 1612). According to Mr. Steevens, the appellation is derived from a village near Lisbon. There are, in fact, two villages in that neighbourhood, which take the name of *Charneca;* the one situated about a league and a half above the town of Lisbon, the other near the coast, between Collares and Carcavellos. We shall, therefore, probably not err much, if we refer the wine in question to the last-mentioned territory." Henderson's *History of Ancient and Modern Wines*, p. 306.

**chase**, an object of chase: *This is the chase* ("the animal pursued," JOHNSON), iii. 452; *seek thee out some other chase*, v. 215; *single out some other chase*, v. 262: see note 142, ii. 226.

**chase**—*By this kind of*, "By this way of following the argument" (JOHNSON), iii. 20.

**chases**—*That all the courts of France will be disturb'd With*, iv. 426: We find in the *Promptorium Parvulorum* "*Chace* of tenys pley, or othyr lyke. *Sistencia, obstaculum, obiculum (fuga,* P.)," p. 68, ed. Way: Mr. Halliwell cites the following dialogue of players at tennis from *The Marrow of the French Tongue*, 1625; "Play then, and give me a good ball.—Sir, doth it please you that this be play?—As it shall please you, I doe not care.—Goe to; play, sir.—A losse; I haue fifteene.—Patience; play.—Say, boy, marke that *chase*.—Sir, behold it marked, and it is a great one.—Sir, you will lose it.—Demand it of the standers by.—Fifteenes all.—I have thirty, and a *chase*.—My masters, is the ball above or under the roape?—Sir, methinkes it is under more then a spanne.—I have thirty for fifteene.—And I, I have two *chases*.—Sir, the last is no *chase*, but a losse.—Sir, how is it a losse?—Because you did strike it at the second bound." p. 192: R. Holme gives, among the "terms" at tennis; "*Chase*, is to miss the second striking of the Ball back;" and, among the "laws" of the game, he informs us, "6. You must observe that there is no changing sides without two *Chases* or Forty one *Chase*, and then they may change sides, and the other serves upon the Pent-house beyond the Blew, and then the other is bound to play the Ball over the Line, between the *Chase* and the end Wall; and if the other side misses to return the Ball, he loses 15." *Academy of Armory and Blazon*, B. iii. p. 265: In *Dict. de la Lang. Fr.* par Laveaux is "*Chasse.* Au jeu de paume, se dit de la distance qu'il y a entre le mur de côté où l'on sert, et l'endroit où tombe la balle du second bond. Cette distance se mesure par les carreaux. Quand la chasse est petite, on dit, *une chasse à deux, à trois carreaux et demi. Marquer les chasses. Grande chasse. Il y a chasse. Gagner la chasse. Chasse au pied de la muraille*, ou simplement, *chasse au pied, chasse morte*:'

According to Douce, "A *chace* at tennis is that spot where a ball falls, beyond which the adversary must strike his ball to gain a point or chace. At long tennis it is the spot where the ball leaves off rolling. We see therefore why the king has called himself a *wrangler*" (DOUCE): On the passage in Ariosto's *Orlando Furioso*, C. xix. st. 84,

> "Quanto nel giuoco de le *caccie* un muro
> Si muova a colpi de la palle grosse,"

Mr. Panizzi merely quotes the observation of Molini, "*Caccia* è termine del giuoco della palla, del pallone, del calcio, &c.;" and Rose on his translation of the passage only remarks, "*Chaces* is in tennis somewhat of an equivalent to hazards at billiards:" An anonymous dramatist writes;

> "*Ric.* Reueng'd! and why, good childe?
> Olde Faukenbridge hath had a worser basting.
> *Fa.* I, they haue banded [me] from *chase* to *chase;*
> I haue been their tennis ball since I did coort."
> *A Pleasant Commodie called Looke about you*, 1600, sig. K 2 verso.

**Chatham**—*The clerk of*, v. 186: "A nonentity in history" (DOUCE).

**chats** *him*—*While she*, While she keeps talking of him (?), vi. 172.

**chaudron**, part of the entrails of an animal ("a word formerly in common use in the books of cookery," STEEVENS; "A Calves chaudron, *Echinus vituli.*" Coles's *Lat. and Engl. Dict.*), vii. 260.

**che** *vor ye*, "I warn you" (JOHNSON), viii. 101 (Somersetshire dialect).

**cheap**—*Good:* see *good cheap.*

**cheater**—*A tame*, iv. 339: The context, I think, shows that when Falstaff applies to Pistol these words (*cheater* properly signifying "one who plays with false dice"), he means no more than "a poor spiritless or harmless rascal." (Here Steevens quotes the following passage from *Mihil Mumchance*, &c. (a tract which has been inconsiderately attributed to Greene); "They [those who played with false dice] call their art by a new-found name, as *cheating*, themselves *cheators*, and the dice *cheters*, borrowing the term from among our lawyers, with whom all such casuals as fall to the lord at the holding of his leets, as waifes, straies, and such like, be called *chetes*, and are accustomably said to be *escheted* to the lord's use:" Steevens also cites from Beaumont and Fletcher's *Fair Maid of the Inn*, act iv. sc. 2, "and will be drawn into the net by this decoy-duck, this *tame cheater*,"—where *tame cheater* is evidently a cant phrase.)

**cheater**, an escheator ("an officer appointed by the Lord Treasurer, who observed the *Escheats* due to the King in the County whereof he was *Escheator*, and certified them unto the *Chancery* or *Exchequer*," &c. Cowell's *Law Dict.* ed. 1727): *I will be cheater to them both* (with a quibble), i. 372; *I will bar no honest man my house, nor no cheater* (where the Hostess misunderstands *cheater* as used by Falstaff), iv. 339.

**check**, a term in falconry, applied to a hawk when she forsakes her proper game, and follows some other of inferior kind that crosses her in her flight: *check at every feather*, iii. 355; *the staniel checks at it*, iii. 350.

**check**, a reproof, a rebuke: *nobler than attending for a check*, viii. 438.

**cheer**, countenance, aspect: *pale of cheer*, ii. 294; *that look'd with cheer*, ii. 326; *show a merry cheer*, ii. 388; *your cheer appall'd*, v. 13; *this change of cheer*, vi. 284; *she smilèd with so sweet a cheer*, ix. 279; *heavy cheers*, ix. 132.

**cherry-pit**, a game,—the pitching of cherry-stones into a small hole, iii. 367.

**cherubin**, a cherub (Fr. and Span. *cherubin*), i. 204; vii. 222; viii. 218; *cherubin look*, vii. 66; *cherubins*, ii. 413; v. 469; vi. 59; viii. 427. (This form, common enough in our early writers, is used even by Dryden.)

**cheveril**, kid-leather, soft, and easily stretched ("Chenerell lether. *Cuir de chevreul.*" Cotgrave's *Fr. and Engl. Dict.*); *a cheveril glove*, iii. 353; *cheveril conscience*, v. 506; *a wit of cheveril*, vi. 415.

**chew** *upon this*, "consider this at leisure, ruminate on this" (JOHNSON), vii. 115.

**chewet**, iv. 282: A *chewet* or *chuet* is a noisy chattering bird, a *pie*. This carries a proper reproach to Falstaff for his meddling and impertinent jest" (THEOBALD): "Chouëtte: *An Owlet; or, the little Horne-Owle (a theeuish night-bird); also, a Chough, Cadesse, Daw, Iack-Daw.*" Cotgrave's *Fr. and Engl. Dict.*,—the latter part of which article makes it very probable that Shakespeare used the word in the sense of "chough" or "jack-daw," though modern French Dictionaries do not, I believe, assign any such meaning to *chouette* (see, for instance, Laveaux's *Dict.*): according to other critics, *chewet* signifies here a sort of small pie or pudding, made of minced meat, and fried in oil; "Goubelet . . . . *a kind of little round pie resembling our Chuet.*" Cotgrave's *Fr. and Engl. Dict.* (If Dr. Latham had been acquainted with the article "Chouëtte" in Cotgrave, he, I presume, would not have suggested that Shakespeare meant here the lapwing or poewit; see his ed. of *Johnson's Dict.*)

**chide**, to sound, to resound, to echo: *Shall chide your trespass* (*chide* being used here partly in the sense of "rebuke"), iv. 448; *the chiding flood*, v. 533; *Retorts to chiding* ("noisy, clamorous," STEEVENS) *fortune*, vi. 22; *The chiding billow*, viii. 156; *as chiding a nativity* (*i.e.* "as noisy a one," STEEVENS), ix. 50.

**chide** *with*, to quarrel: *And he does chide with you*, viii. 222; *do you with Fortune chide*, ix. 387.

**chiding**, noise, sound (cry of hounds): *Such gallant chiding*, ii. 311.

**child**—*A boy or a*, iii. 452 : see note 78, iii. 452.

**child** *o' the time—Be a*, "do as others do" (STAUNTON), viii. 301.

**child** *Rowland*, viii. 72 : "This term [*child*], in O.E., denoted a youth, especially one of high birth, before he was advanced to the honour of knighthood." Jamieson's *Etym. Dict. of the Scottish Language:* In romances and ballads it frequently is equivalent to "knight."

**child-changed** *father—This*, viii. 104 : "That is, changed by his children ; a father, whose jarring senses have been untuned by the monstrous ingratitude of his daughters" (MALONE) : "*i.e.* changed to a child by his years and wrongs ; or perhaps reduced to this condition by his children" (STEEVENS).

**childing** *autumn*, teeming, fruitful autumn, ii. 274.

**children** *shall have no names—My*, My children will be illegitimate, viii. 256.

**chill**, I will (Somersetshire dialect) : *chill be plain with you*, viii. 101.

**chopine**, viii. 350 : An enormously high clog, which was worn by the ladies of Spain, Italy, &c. (In Connelly's *Span. and Engl. Dict.* Madrid, 4to, I find "*Chapin . . . A sort of patten with a cork sole*," &c. ; but none of the Italian Dictionaries in my possession contain the word "*cioppino*," which, according to Boswell, is in Veneroni's *Dict.*) : The following account of *chopines*, or, as he calls them, *chapineys*, is given by Coryat : "There is one thing vsed of the Venetian women, and some others dwelling in the cities and towns subiect to the Signiory of Venice, that is not to be obserued (I thinke) amongst any other women in Christendome : which is so common in Venice, that no woman whatsoeuer goeth without it, either in her house or abroad ; a thing made of wood, and couered with leather of sundry colors, some with white, some redde, some yellow. It is called a Chapiney, which they weare vnder their shoes. Many of them are curiously painted ; some also I haue seene fairely gilt : so vncomely a thing (in my opinion) that it is pitty this foolish custom is not cleane banished and exterminated out of the citie. There are many of these Chapineys of a great heigth, euen half a yard high, which maketh many of their women that are very short seeme much taller than the tallest women we haue in England. Also I haue heard that this is obserued amongst them, that by how much the nobler a woman is, by so much the higher are her Chapineys. All their gentlewomen, and most of their wiues and widowes that are of any wealth, are assisted and supported eyther by men or women when they walke abroad, to the end they may not fall. They are borne vp most commonly by the left arme, otherwise they might quickly take a fall. For I saw a woman fall a very dangerous fall, as she was going down the staires of one of the little stony bridges with her high Chapineys alone by

herselfe: but I did nothing pitty her, because shee wore such friuolous and (as I may truely terme them) ridiculous instruments, which were the occasion of her fall. For both I myselfe, and many other strangers (as I haue obserued in Venice) haue often laughed at them for their vaine Chapineys." *Crudities*, &c. (reprinted from ed. 1611), vol. ii. p. 36: "The choppine or some kind of high shoe was occasionally used in England. Bulwer in his *Artificial Changeling*, p. 550, complains of this fashion as a monstrous affectation, and says that his countrywomen therein imitated the Venetian and Persian ladies," &c. (DOUCE).

**choler**—*It* [*i.e.* the meat "burnt and dried away"] *engenders*, iii. 160; *Lest it make you choleric*, ii. 20: Our ancestors fancied that over-roasted or dried-up meat induced choler.

**choler**, *my lord, if rightly taken. . . . . No, if rightly taken, halter*, iv. 240: "The reader who would enter into the spirit of this repartee, must recollect the similarity of sound between *collar* and *choler*" (STEEVENS).

**chopping** *French—The*, iv. 186: "*Chopping* means *changing*; . . . in this sense the Duchess of York may apply the word to the French expression of *Pardonnez moi*, which gives a directly opposite meaning to the English word *pardon*, in the way she wishes the king to speak it" (PYE): "The Duchess calls the language 'the chopping French' on account of the convertibility of such terms as *pardonnez moi*, which, apparently consenting, mean the very reverse" (COLLIER).

**choris**, chorus (for the sake of a rhyme), ix. 168.

**chough**, i. 227; vii. 426; *choughs*, ii. 291; iii. 266, 483; vii. 254; viii. 93: Yarrell observes that in the description of Dover cliff,—"The crows and *choughs* that wing the midway air," &c.—"possibly Shakespeare meant Jackdaws, for in the *Midsummer-Night's Dream* he speaks of russet-pated (grey-headed) Choughs, which term is applicable to the Jackdaw, but not to the real Chough." *Hist. of Brit. Birds*, vol. ii. p. 58, sec. ed.

**christendom**, christianity: *By my christendom*, iv. 58.

**christendoms**, *That blinking Cupid gossips—A world Of pretty, fond-adoptious*, "A number of pretty, fond, adopted appellations, or Christian names, to which blind Cupid stands godfather" (Nares's *Gloss.*), iii. 204.

**christom** *child*, iv. 441: the Hostess means *chrisom child*: On the line in *The Doubtful Heir*,

> "You shall be as secure as *chrisom children*,"

Gifford remarks, "Johnson says *chrisom children* are those that die within the month. It may be so; but our old writers apply the expression to a child just cristened." Shirley's *Works*, vol. iv. p.

298: Nares (in his *Gloss.*) quotes what follows from Blount's *Glossography*: "*Chrisome* (a χρίω [*to anoint*—with the holy oil formerly used in baptism]) signifies properly the white cloth which is set by the minister of baptism upon the head of a child newly anointed with chrism after his baptism: now it is vulgarly taken for the white cloth put about or upon a child newly christened, in token of his baptism; wherewith the women use to shroud the child, if dying within the month; otherwise it is usually brought to church at the day of purification. *Chrisoms*, in the bills of mortality, are such children as die within the month of birth, because during that time they use to wear the chrisom-cloth." (In the first edition of Blount's work, 1656, I do not find the concluding sentence of the above quotation.)

**chuck**, a chicken,—a term of endearment, ii. 221; iii. 367; iv. 452; vii. 247; viii. 202, 217, 338; *chucks*, ii. 246.

**chuffs**—*Fat*, iv. 227: "*Chuff* is always used in a bad sense, and means a coarse unmannered clown, at once sordid and wealthy." Gifford's note on *Massinger's Works*, vol. i. p. 281, ed. 1813. (In *A Gorgious Gallery of Gallant Inventions*, &c., 1578, we have

> "The wealthy *chuffe*, for all his wealth,
> Cannot redeeme therby his health," &c. p. 150, reprint.

and in Marlowe's *Ovid's Elegies*,

> "*Chuff*-like, had I not gold, and could not use it?" Book iii. 7

(where the original has "*dives avarus*"),—*Works*, p. 343, ed. Dyce, 1858).

**cicatrice**, a mark: *The cicatrice and capable impressure*, iii. 62.

**Ciceter**, Cirencester, iv. 194.

**cide**, to decide, ix. 355.

**cinders** *of the element—The*, iv. 376: "A ludicrous term for the stars" (STEEVENS).

**cinque-pace**, a dance, the steps of which were regulated by the number five, ii. 86, 87: Nares in his *Gloss.* confounds it with the *galliard*.

**Circe's** *cup—I think you all have drunk of*, ii. 63: "The Duke means to say, I think you all are out of your senses; so below,

> 'I think you are all mated or *stark* mad.'

Circe's potion, however, though it transformed the companions of Ulysses into swine, and deprived them of speech, did not, it should seem, deprive them of their reason; for Homer tells us that they lamented their transformation. However, the Duke's words are sufficiently intelligible, if we consider them as meaning—Methinks you all are become as irrational as beasts" (MALONE): But Malone forgets Virgil; who evidently meant us to understand that those whom Circe had transformed were "deprived of reason;"

" Hinc exaudiri gemitus iræque leonum,
Vincla recusantum, et sera sub nocte rudentum ;
Setigerique sues, atque in præsepibus ursi
Sævire, ac formæ magnorum ululare luporum." *Æn.* vii. 15.

Compare also Greene's *Neuer too late;* "Resembling those Grecians, that, with Vlysses, drinking of Circes drugges, lost both forme *and memorie.*" Sig. G 4 verso, ed. 1611.

**circle,** a diadem : *The circle of my glory,* iv. 77 ; *The circle of the Ptolemies,* viii. 325.

**circuit,** a circle, a diadem : *the golden circuit on my head,* v. 160.

**circummur'd,** walled round, i. 519.

**circumstance,** detail : *it must, with circumstance* ("with the addition of such incidental particulars as may induce belief," JOHNSON) *be spoken,* i. 328 ; *With circumstance and oaths,* ii. 54 ; *To wind about my love with circumstance,* ii. 342 ; *Cuts off more circumstance,* iv. 17 ; *By circumstance, but to acquit myself,* v. 343 ; *Who, in his circumstance* ("in the detail or circumduction of his argument," JOHNSON), vi. 69 ; *without more circumstance at all,* vii. 329 ; *a bombast circumstance,* viii. 132.

**circumstance,** *I fear you'll prove—So, by your,* i. 282 : "*Circumstance* is used equivocally. It here means conduct ; in the preceding line, circumstantial deduction" (MALONE).

**circumstanc'd**—*I must be,* I must submit to circumstances, viii. 206.

**cital,** a recital, an account, iv. 288 (explained by Pope "taxation").

**cite,** to incite, to urge : *I need not cite him to it,* i. 305 ; *cited so by them,* v. 171 ; *it cites us, brother, to the field,* v. 247.

**citizen**—*How Edward put to death a,* v. 403 : "The person was one Walker, a substantial citizen and grocer at the Crown in Cheapside. Echard's *History of England,* vol. i. p. 519" (GREY).

**citizen,** "having the qualities of a citizen" (Johnson's *Dict.*), "town-bred, delicate" (Nares's *Gloss.*) : *But not so citizen a wanton,* viii. 462.

**cittern-head**—*A,* ii. 244 : An allusion to the grotesque carved heads with which citterns were usually ornamented.

**civil,** sober, grave, decent, solemn : *sad and civil,* iii. 363 (where *civil* has been explained "tart, sour, bitter,"—very erroneously) ; *by a civil peace maintain'd,* iv. 363 ; *civil citizens,* iv. 424 ; *civil night,* vi. 431 ; *Montano, you were wont be civil,* viii. 174 ; *my sober guards and civil fears,* ix. 424.

**civil,** *count,—civil as an orange,* ii. 93 : A "*civil* (not a *Seville*) orange" was the usual orthography of the time : "Aigre-douce, *A ciuile Orange.*" "A ciuill Orange . . . . *Aigre-douce.*" Cotgrave's *Fr. and Engl. Dict.*

**clack-dish**, i. 513 : or *clap-dish*, a wooden dish, or box, carried by beggars : it had a movable cover, which they *clacked* to attract notice ; and in it they received the alms.

**clamour** *your tongues*, iii. 470 : see note 110, iii. 470 : The attempts to explain this by referring it to bell-ringing (vide notes in the *Var. Shakespeare* and Nares's *Gloss.* in v.) ought, I think, to have ceased long ago.

**clap** *thyself my love*, iii. 408 : "She opened her hand, to *clap* the palm of it into his, as people do when they confirm a bargain" (STEEVENS) : It was common to plight mutual troth by *clapping the hands together* : see *close your hands*, &c.

**clapped** *i' the clout*, iv. 353 : see *clout*.

**claw**, to flatter : *claw no man in his humour*, ii. 83 ; *claws him with a talent*, ii. 200.

**clean**, quite, entirely : *clean through the bounds of Asia*, ii. 9 ; *disfigured clean*, iv. 143 ; *clean past your youth*, iv. 316 ; *renouncing clean the faith*, v. 488 ; *This is clean kam* (see *kam*), vi. 204 ; *Clean from the purpose of the things themselves*, vii. 120 ; *clean starved*, ix. 369.

**cleanly**, dexterously, cleverly : *And borne her cleanly by the keeper's nose*, vi. 297 ; *cleanly-coin'd excuses*, ix. 304.

**clear**, pure, innocent, free from evil : *a clear life ensuing*, i. 250 ; *you clear heavens* ("may mean either *ye cloudless skies* or *ye deities exempt from guilt*," STEEVENS), vii. 65 ; *in that clear way thou goest*, ix. 81 ; *for the sake of clear virginity*, ix. 112 ; *In his clear bed might have reposèd still*, ix. 283 ; *the clearest gods*, viii. 96.

**clear-stories**, iii. 380 : A *clear-story* is a term in Gothic architecture for an upper story or row of windows in a church, hall, &c., and rising clear above the adjoining parts of the building : "This term seems to have been used in a variety of ways for any method of admitting light into the upper parts of a building. It appears from Holme that *clearstory windows* are those which have 'no transum or cross piece in the middle of them, to break the same into two lights,' the meaning employed by Shakespeare," &c. (HALLIWELL.)

**clearness**—*Always thought That I require a*, "*i.e.* you must manage matters so, that throughout the whole transaction I may stand clear of suspicion" (STEEVENS), vii. 244.

**cleave** *to*, to unite with closely : *Thy thoughts I cleave to*, i. 259 ; *cleave to no revenge but Lucius*, vi. 356 ; *cleave not to their mould*, vii. 214 ; *If you shall cleave to my consent*, vii. 227 (a very obscure passage).

**cleft** *the root*, cleft the root of her heart (an allusion to cleaving the

*pin*,—see *pin* and *clout*,—the metaphor from archery with which the speech begins being continued here), i. 353.

**clepe**, to call, vii. 320; *clepes*, ix. 256; *clepeth*, ii. 219; *clept*, vii. 243.

**clerkly**, scholar-like, i. 297, 437 (twice); v. 154.

**cliff**, a key in music (used equivocally): *if he can take her cliff*, vi. 106.

**cling** *thee—Till famine*, vii. 289: Here *cling* is generally explained "shrink or shrivel:" but it means, I suspect, "make the entrails stick together;" compare Donne,

> "As to a stomack starv'd, whose *insides meete*," &c.
> *The Storme*,—*Poems*, p. 57, ed. 1633.

**clinquant**, glittering, shining, v. 469.

**clip**, to embrace: *Clip dead men's graves*, v. 178; *let me clip ye In arms*, vi. 156; *here I clip The anvil of my sword*, vi. 230; *You elements that clip us round about*, viii. 200; *clip your wives*, viii. 344; *No grave upon the earth shall clip in it*, viii. 380; *To clip Elysium*, ix. 243; *clip me*, ix. 430; *clipp'd in with the sea*, iv. 248; *clipp'd his body*, viii. 422; *clipp'd about*, viii. 511; *she clipp'd Adonis*, ix. 431; *clippeth thee about*, iv. 81; *clipping her*, iii. 500.

**cloister'd** *flight*, vii. 246: "The bats wheeling round the dim cloisters of Queen's College, Cambridge, have frequently impressed on me the singular propriety of this original epithet" (STEEVENS).

**close**, secret: *a close exploit* (act) *of death*, v. 417; *close delations*, viii. 187.

**close**, secretly, by stealth: *Which in a napkin being close convey'd*, iii. 105.

**close** *as oak*: see *oak*, &c.

**close** *your hands—Young princes*, iv. 32: see *clap thyself my love*.

**close** *with*, and *close in with*, "to come to an agreement with, to comply with, to unite with" (Johnson's *Dict.*), to fall in with: *make thee wrong this virtuous gentlewoman to close with us?* iv. 347; *to close In terms of friendship with thine enemies*, vii. 155; *He closes with you in this consequence*, vii. 333; *He closes with you thus*, ibid.; *This closing with him fits his lunacy*, vi. 354.

**closely**, secretly, privately: *go closely in with me*, iv. 61; *to keep her closely at my cell*, vi. 483; *we have closely sent for Hamlet hither*, vii. 356.

**closeness**, recluseness, privacy, i. 201.

**closure**, an enclosure: *the guilty closure of thy walls*, v. 395; *the quiet closure of my breast*, ix. 249; *the gentle closure of my breast*, ix. 356.

**closure**, a conclusion, an end: *a mutual closure of our house*, vi. 363.

**clothier's** *yard*, an arrow the length of a clothier's yard, viii. 96 (Arrows "a cloth-yard long" are frequently mentioned in our early writers).

**cloud** *in's face—He has a*, viii. 306: Said of a horse "when he has a black or dark-coloured spot in his forehead between his eyes. This gives him a sour look, and being supposed to indicate an ill-temper is, of course, regarded as a great blemish" (STEEVENS).

**clouded**, stained, defamed: *My sovereign mistress clouded so*, iii. 415.

**clout**, the nail or pin of the target: *he'll ne'er hit the clout*, ii. 196; *'a would have clapped i' the clout at twelve score* (he would have hit the clout at twelve score yards), iv. 353; *i' the clout, i' the clout*, viii. 96: "*Clout*," says Gifford, "is merely the French *clou*, the wooden pin by which the target is fastened to the butt. As the head of this pin was commonly painted *white*, to hit the *white*, and hit the *clout*, were, of course, synonymous: both phrases expressed perfection in art, or success of any kind." Note on *Jonson's Works*, vol. v. p. 309: It is not safe to differ from Gifford, who may have had some authority for the above statement concerning the *clout* or *pin*: from the passages, however, which I happen to recollect in our early writers I should say, that the *clout* or *pin* stood in the centre of the inner circle of the butts,—which circle, being painted *white*, was called *the white*,—that to "hit *the white*" was a considerable feat, but that to "hit or cleave *the clout* or *pin*" was a much greater one,—though, no doubt, the two expressions were occasionally used to signify the same thing, viz. to "hit the mark."

**clouted**: see *brogues*, &c.

**cloy**, to claw, to stroke with a claw: *cloys his beak*, viii. 492.

**clubs** *cannot part them*, iii. 83; *I'll call for clubs, if you will not away*, v. 20; *Clubs, clubs! these lovers will not keep the peace*, vi. 295; *I missed the meteor once, and hit that woman, who cried out "Clubs!" when I might see from far some forty truncheoners draw to her succour, which were the hope o' the Strand, where she was quartered*, &c., v. 571; *Clubs, bills, and partisans!* vi. 376: "It appears, from many of our old dramas, that, in our author's time, it was a common custom, on the breaking out of a fray, to call out '*Clubs—clubs*,' to part the combatants" (MALONE): "*Clubs*" was originally the popular cry to call forth the London apprentices, who employed their clubs for the preservation of the public peace: sometimes, however, they used those weapons to raise a disturbance, as they are described doing in the last but one of the passages above cited.

**clutch**, to contract, to clasp close: *to clutch my hand*, iv. 34; *extracting it clutched*, i. 511.

**coach-fellow**, a horse that draws in the same carriage with another, —an associate, i. 339.

**coals**—*Carry:* see *carry coals.*

**coasteth** *to the cry—She,* She advanceth to the cry, ix. 252.

**coat,** a coat of arms: *an eye-sore in my golden coat,* ix. 277; *spirits of richest coat,* ix. 421.

**coat** *is of proof—His:* see second *proof.*

**cobloaf,** vi. 35: see note 44, vi. 35.

**cock,** a weather-cock: *drown'd the cocks!* viii. 62.

**cock,** a cock-boat: *Diminish'd to her cock,—her cock, a buoy,* viii. 94.

**cock,** a corruption of, or euphemism for *God: Cock's passion,* iii. 158; *By cock,* vii. 397. (This irreverent alteration of the sacred name was formerly very common: it occurs at least a dozen times in Heywood's *Edward the Fourth,* where one passage is

> "*Herald.* Sweare on this booke, King Lewis, so help you God,
> You meane no otherwise then you haue said.
> *King Lewis.* So helpe me *Cock* as I dissemble not."
> Part ii. sig. N 4, ed. 1619.)

**cock**—*A wasteful,* vii. 35: see note 69, vii. 35.

**cock** *and pie—By,* i. 369; iv. 390: A not uncommon oath, of uncertain derivation: *cock* has been understood to be the corruption of *God* (see above), and *pie* to mean the service-book of the Romish Church; which seems much more probable than Douce's supposition that this oath was connected with the making of solemn vows by knights in the days of chivalry during entertainments at which a roasted peacock was served up.

**cock-a-hoop**!—*You will set,* vi. 397: Ray gives "To set cock on hoop," and remarks, "This is spoken of a Prodigal, one that takes out the spigget, and lays it upon the top [or hoop] of the barrel, drawing out the whole vessel without any intermission." *Proverbs,* p. 183, ed. 1768: Gifford (Note on *Jonson's Works,* vol. vi. p. 226) describes it as "a phrase denoting the excess of mirth and jollity;" and "suspects that it had a more dignified origin" than that just quoted from Ray: But it also was applied, as in our text, to insolence of language or bearing; and accordingly Coles (who seems to refer it to the *bird* cock) has "To be Cock-a-hoop, *Ampullari, insolesco, cristas erigere.*" *Lat. and Engl. Dict.*

**cockatrice,** an imaginary creature (called also *basilisk*), supposed to kill by its very look, v. 414; vi. 434; ix. 287; *cockatrices,* iii. 369.

**cockerel,** a young cock, i. 219.

**cockle**—*Sow'd,* ii. 218; *The cockle of rebellion,* vi. 193: Nares says that Shakespeare means "the *Agrostemma githago* of Linnæus, a weed often troublesome in corn-fields" (*Gloss.*); Mr. Beisly that he means "the *Lolium temulentum,* in his time called *darnel,* as well as *cockle* and cockle-weed" (*Shakspere's Garden,* &c., p. 130).

**cockle** *hat*, vii. 396: The cockle-shell worn usually in the front of the hat was the badge of a pilgrim: "for the chief places of devotion being beyond sea, or on the coasts, the pilgrims were accustomed to put cockle-shells upon their hats, to denote the intention or performance of their devotion" (WARBURTON).

**cockled**, inshelled, enclosed in a shell, ii. 216.

**cockles**, cockle-shells, ix. 76.

**cock-light**, twilight, ix. 185: see *cock-shut time*.

**cockney**—*This great lubber, the world, will prove a*, iii. 377; *as the cockney did to the eels*, viii. 52: "There is hardly a doubt that it [the term *cockney*] originates in an Utopian region of indolence and luxury, formerly denominated the country of *cocaigne*. . . . . With us the lines cited by Camden in his *Britannia*, vol. i. col. 451,

> 'Were I in my castle of Bungey
> Upon the river of Waveney,
> I would ne care for the king of *Cockeney*,'

whencesoever they come, indicate that London was formerly known by this satirical name; and hence a Londoner came to be called a *cockney*" (DOUCE): "The term *cocknay* appears in the *Promptorium* to imply simply a child spoiled by too much indulgence. . . . . There can be little doubt that the word is to be traced to the imaginary region 'ihote Cokaygne,' described in the curious poem given by Hickes, Gramm. A. Sax. p. 231, and apparently translated from the French. Compare '*le Fabliaus de Coquaigne*,' Fabl. Barbazan et Méon. iv. 175. Palsgrave gives the verb 'To bring up lyke a cocknaye,' *mignotter*; and Elyot renders '*delicias facere*, to play the cockney.' '*Dodeliner*, to bring vp wantonly, as a cockney.' Hollyband's Treasurie. See also Baret's Alvearie. Chaucer uses the word as a term of contempt; and it occasionally signifies a little cook, *coquinator*." Way's note on the *Prompt. Parv.* p. 86: On the first of the above passages of our text see note 101, iii. 377; in the second passage there is perhaps an allusion to some tale now not known.

**cock-shut** *time*, v. 446: An expression signifying "twilight," because the net in which *cocks*, i.e. *wood-cocks*, were caught or shut in during the twilight, was termed a *cock-shut*; it being a large net, which, suspended between two long poles, and stretched across a glade or riding, was easily drawn together ("*Twilight* or Cock-shut time, either in the morning or the evening." Minsheu's *Guide into Tongues*, ed. 1617).

**cod's** *head for the salmon's tail—To change the*, viii. 161: "*i.e.* to exchange a delicacy for coarser fare. See Queen Elizabeth's Household Book for the 43d year of her reign: 'Item, the Master Cookes have to fee all the *salmons' tailes*,' &c. p. 296" (STEEVENS).

**codding** *spirit—That,* "That love of bed-sports. *Cod* is a word still used in Yorkshire for a *pillow*" (STEEVENS), vi. 349.

**codling,** iii. 327: "(A mere diminutive of *cod*) . . . . means an involucrum or kell, and was used by our old writers for that early state of vegetation, when the fruit, after shaking off the blossom, began to assume a globular and determinate form." Gifford's note on *Jonson's Works,* vol. iv. p. 24.

**cod-piece,** an ostentatiously indelicate part of the male dress, which was put to several uses,—to stick pins in, to carry the purse in, &c., i. 314 (twice), 513; ii. 116; iii. 483; viii. 62, 63 (on the last of which passages, *Marry, here's grace and a cod-piece; that's a wise man and a fool,* Douce observes, "Shakespeare has with some humour applied the above name [*cod-piece*] to the Fool, who, for obvious reasons, was usually provided with this unseemly part of dress in a more remarkable manner than other persons"); *cod-pieces,* ii. 190.

**coffin,** the raised crust of a pie: *of the paste a coffin I will rear,* vi. 358; compare *custard-coffin.*

**cog,** to cheat, to wheedle, to lie, to load a die ("To cogge. *Gaber, flater, afflater, sadayer . . . . mensonger, et mentir, . . . .* To cogge a Die. *Casser la noisille.*" Cotgrave's *Fr. and Engl. Dict.*), i. 408, 409 (twice); ii. 138, 231; v. 351; vi. 212; vii. 88; *cogging,* i. 404; *Come, both you cogging Greeks,* vi. 121 (Steevens remarks, in opposition to Johnson, that here the epithet *cogging* "had propriety, in respect of Diomedes at least, who had defrauded him of his mistress. Troilus bestows it on both, *unius ob culpam*"); viii. 221.

**cognizance,** a badge, v. 38; vii. 140 (as a plural); viii. 429.

**coign,** a corner-stone at the exterior angle of a building (old Fr. *coing*), vi. 259; *coign of vantage* ("convenient corner," JOHNSON), vii. 220; *the four opposing coigns* (here "the author seems to have considered the world as a stupendous edifice, artificially constructed," MALONE), ix. 47. (The editors are at a loss for an example of *coign* in any other writer than Shakespeare. But compare

> "And Cape of Hope, last *coign* of Africa."
> Sylvester's *Du Bartas—The Colonies,* p. 129, ed. 1641,

where the original has "*angle* dernier d'Afrique.")

**coil,** bustle, stir, tumult, turmoil, i. 206, 290; ii. 28, 114, 147, 302; iii. 221; iv. 20; vi. 321, 421; vii. 26; *When we have shuffled off this mortal coil* ("*coil* is here used in each of its senses, that of turmoil or bustle, and that which entwines or wraps round," CALDECOTT), vii. 358; ix. 149.

**coistrel,** iii. 318; ix. 83: "A *coystril* is a paltry groom, one only fit to carry arms, but not to use them. So, in Holinshed's [Harrison's] Description of England, vol. i. p. 162: '*Costerels,* or bearers of the armes of barons or knights,'" &c. (TOLLET): "*Coistrel* is often used

as a general term of reproach; and I believe, in spite of Gifford's note on *Jonson's Works*, vol. i. p. 109, that it is a distinct word from *kestrel* ("*Coustrell* that wayteth on a speare, *cousteillier*," Palsgrave's *Lesclar. de la Lang. Fr.* 1530, fol. xxvii. (Table of Subst.):

> "A carter a courtyer, it is a worthy warke,
> That with his whyp his mares was wonte to yarke;
> A *custrell* to dryue the deuyll out of the derke," &c.
> Skelton's *Magnyfycence*,—*Works*, vol. i. p. 241, ed. Dyce).

**Colbrand** *the giant*, iv. 12; *nor Colbrand*, v. 569: "A Danish giant, whom Guy of Warwick discomfited in the presence of King Athelstan. The combat is very pompously described by Drayton in his *Polyolbion* [Song the Twelfth]" (JOHNSON).

**cold** *for action*, cold for want of action, iv. 421.

**collect**, to gather by observation: *Made me collect these dangers in the duke*, v. 149.

**collection**, a conclusion, a consequence drawn, a deduction: *move The hearers to collection*, vii. 395; *Make no collection of it*, viii. 511.

**collied**, smutted, blackened, darkened: *the collied night*, ii. 263; *passion, having my best judgment collied*, viii. 174.

**collier!**—*Satan: hang him, foul*, iii. 367: Here Steevens remarks that *collier* was, in Shakespeare's time, a term of the highest reproach, in consequence of the impositions practised by the venders of coals (and see Gifford's note on *Jonson's Works*, vol. ii. p. 169): which is, no doubt, true; but in the present passage it is evident that only the blackness of the collier is alluded to: "Like will to like (as the Devil said to the Collier)." Ray's *Proverbs*, p. 130, ed. 1768.

**collop**, used metaphorically by a father to his child, as being a portion of his flesh, iii. 410; v. 92.

**Colme-kill**, vii. 239: "The famous Iona, one of the Western Isles. . . . . Holinshed scarcely mentions the death of any of the ancient kings of Scotland, without taking notice of their being buried with their predecessors in *Colme-kill*" (STEEVENS): "It is now called *Icolmkill*" (MALONE): "*Kil* is a *cell*. See Jamieson's Dictionary *in voce*. *Colme-kill* is the *cell* or *chapel* of St. Columba" (BOSWELL).

**Colme's-inch**—*Saint*, vii. 208: "Now called *Inchcomb* [or *Inchcolm*], is a small island lying in the Firth of Edinburgh [of Forth], with [considerable remains of] an abbey upon it, dedicated to St. Columb; called by Camden *Inch Colm* or *The Isle of Columba*. . . . *Inch* or *Inshe*, in the Irish and Erse languages, signifies an island [generally a small one]. See Lhuyd's *Archæologia*" (STEEVENS).

**coloquintida**, viii. 154: "Is the Cucumus Colocynthis, the colocynth gourd or bitter cucumber. From the fruit of this plant is obtained the well-known bitter and purgative drug, colocynth," &c. Beisly's *Shakspere's Garden*, &c., p. 164.

**colours,** specious appearances, deceits: *I do fear colourable colours,* ii. 203; *I love no colours* (with a quibble), v. 36.

**colours**—*Fear no,* iii. 323; iv. 406: "Probably at first a military expression, to fear no enemy. So Shakespeare derives it, and though the passage [*i.e.* the first of these passages] is comic, it is likely to be right." Nares's *Gloss.*

**colt,** "a witless, heady, gay youngster" (JOHNSON), but used with a quibble: *that's a colt indeed,* ii. 344.

**colt,** to fool, to trick, to gull: *What a plague mean ye to colt me thus?* iv. 225 (where the quibbling in the Prince's reply refers, of course, to Falstaff's having lost his horse).

**colt,** to horse: *She hath been colted by him,* viii. 429.

**columbines:** see *fennel for you,* &c.

**co-mart,** vii. 302: see note 3, vii. 302.

**comb** *on—You crow, cock, with your,* viii. 413: "The allusion is to a [domestic] fool's cap, which hath a comb like a cock's" (JOHNSON): "The intention of the speaker is to call Cloten a *coxcomb* [a simpleton?]" (MASON).

**combinate** *husband,* contracted husband, i. 508: The late W. S. Rose, after giving some instances of the "close and whimsical relation there often is between English and Italian idiom," concludes with this remark; "Thus every Italian scholar understands 'her *combinate husband*' to mean her husband elect; and at this hour there is nothing more commonly in an Italian's mouth than 'Se si può *combinarla*' (if we can bring it to bear), when speaking with reference to any future arrangement." Note on his translation of *Orlando Furioso,* vol. iv. p. 47.

**combined,** bound: *I am combinèd by a sacred vow,* i. 534.

**come,** *bird, come,* vii. 329: "The call which falconers use to their hawk in the air, when they would have him come down to them" (HANMER).

**come** *cut and long-tail:* see *cut and long-tail,* &c.

**come** *off,* to come down, to pay: *they must come off,* i. 432.

**comes** *sooner by white hairs,* sooner acquires white hairs, ii. 343.

**comfortable,** susceptible of comfort, cheerful: *For my sake be comfortable,* iii. 36; *his comfortable temper,* vii. 48.

**comfortable,** ready to give comfort, comforting: *Be comfortable to my mother,* iii. 199; *Who, I am sure, is kind and comfortable,* viii. 34.

**comforting** *your evils,* encouraging, abetting your wicked courses, iii. 434.

**comma** *'tween their amities—Stand a,* vii. 424: see note 148, vii. 424.

**commences** *it, and sets it in act and use—Till sack*, iv. 377: "It seems probable to me, that Shakespeare, in these words, alludes to the Cambridge *Commencement;* and in what follows to the Oxford *Act:* for by those different names our two universities have long distinguished the season at which each of them gives to her respective students a complete authority *to use* those *hoards of learning* which have entitled them to their several degrees in arts, law, physic, and divinity" (TYRWHITT).

**commend,** to commit, to offer: *Commend the paper to his gracious hand*, iii. 291; *commend it strangely to some place*, iii. 438; *His glittering arms he will commend to rust*, iv. 157; *I do commend you to their backs*, vii. 241; *Commend unto his lips thy favouring hand*, viii. 345; *Commends th' ingredients of our poison'd chalice*, vii. 221; *His eye commends the leading to his heart*, ix. 284.

**commission,** authority: *the commission of thy years and art*, vi. 455.

**commit,** a word, as Malone observes, applied particularly to unlawful acts of love: *commit not with man's sworn spouse*, viii. 69; *What committed! Committed!* viii. 219; *What committed*, ibid.

**commodity,** profit, advantage: *To me can life be no commodity*, iii. 443; *tickling commodity*, iv. 34; *turn diseases to commodity*, iv. 320; *Prove our commodities*, viii. 83.

**commodity** *of brown paper and old ginger—A*, i. 528: In Shakespeare's days it was very common for money-lenders to force prodigals, like young Master Rash, to take a portion of the sum they wanted to borrow in goods (*commodities*) of various kinds,—sometimes the veriest trumpery, brown paper, lute-strings, &c.,—of which goods the said prodigals were to make what they could. Passages illustrative of this custom abound in our early writers; and several of them have been cited; but the following lines, I believe, are now for the first time adduced;

> "You [*i.e.* usurers] dampne yourselues, and sweare that money's scant,
> But ritch *commodities* he [*i.e.* the young gentleman] shall not want,
> That certaine money presently will yeeld,
> If he be skilfull to marshall the field;
> Silks, and veluets, at intollerable price,
> Embroydered hangars, pepper, and rice,
> *Browne paper*, lute-strings, buckles for a saddle,
> Perwigs, tiffany, paramours to waddle,
> Great bars of yron, and Spanish tucks," &c.
> Baxter's *Sir Philip Sydneys Ourania*, &c., 1606, sig. I 4.

**commonty,** Sly's blunder for *comedy*, iii. 110.

**commonwealth** *I would by contraries, &c.—I' the*, i. 222: In this and in the next two speeches of Gonzalo, Shakespeare is deeply indebted to portions of a chapter of Montaigne's *Essayes*, as translated by Florio, 1603 (see prefatory matter to *The Tempest*, i. 193): there Montaigne, speaking of a newly-discovered country which he

calls *Antartick France*, has the following sentences, but not in the following order;

"It is a nation, would I answere Plato, that hath no kinde of traffike, no knowledge of letters, no intelligence of numbers, no name of magistrate, nor of politike superioritie; no use of service, of riches, or of poverty; no contracts, no successions, no dividences; no occupation but idle; no respect of kinred but common, no apparrell but naturall, no manuring of lands, no use of wine, corne, or mettle. The very words that import lying, falshood, treason, dissimulation, covetousnes, envie, detraction, and pardon, were never heard of amongst them."

"And if, notwithstanding, in divers fruites of those countries they were never tilled, we shall finde that, in respect of ours, they are most excellent, and as delicate unto our taste, there is no reason arte should gaine the point of honour of our great and puissant mother Nature."

"Meseemeth that what in those nations wee see by experience, doth not onlie exceede all the pictures wherewith licentious poesie hath prowdly imbellished the golden age, and al hir quaint inventions to faine a happy condition of man, but also the conception and desire of philosophie." Book I. chap. xxx. *Of the Caniballes.*

**communication** *of A most poor issue—But minister*, v. 472: see note 9, v. 472.

**compact**, compacted, composed: *compact of credit*, ii. 32; *of imagination all compact*, ii. 316; *compact of jars*, iii. 37; *compact of flint*, vi. 361; *compact of fire*, ix. 228.

**compact**, confederated, leagued: *Compact with her that's gone*, i. 546.

**companion**, a term of contempt, equivalent to "fellow:" *cogging companion*, i. 404; *this companion with the saffron face*, ii. 50; *an equivocal companion*, iii. 304; *scurvy companion*, iv. 339; *rude companion*, v. 204; *Now, you companion*, vi. 250; *Companion, hence!* vii. 178; *your lordship should undertake every companion*, viii. 413; *swaggering companions*, iv. 339; *gives entrance to such companions*, vi. 227; *that such companions thou'dst unfold*, viii. 221.

**company**, a companion: *see his company anatomized*, iii. 276 (see note 157, iii. 276); *stranger companies*, ii. 266; *His companies unletter'd*, iv. 416.

**comparative**—*Every beardless vain*, iv. 258: "*Comparative*, I believe, is equal or rival in any thing; and may therefore signify in this place—every one who thought himself on a level with the Prince [King]" (STEEVENS): "I believe *comparative* means here, one who affects wit, a dealer in comparisons" (MALONE).

**comparative**, *rascalliest,—sweet young prince—The most*, iv. 207: "*Comparative* here means *quick at comparisons*, or *fruitful in similes*" (JOHNSON).

**comparisons** *apart, And answer me declin'd—To lay his gay,* viii. 327: "His *gay comparisons* may mean 'those circumstances of splendour and power [and youth], in which he, when *compared* with me, so much exceeds me [in my declined state]" (MALONE): but see note 136, viii. 327.

**compassed** *cape,* a round cape, iii. 171.

**compass'd** *crest,* an arched crest, ix. 232.

**compassed** *window,* a bow-window, vi. 14.

**compassion,** to pity: *or not compassion him,* vi. 331.

**compassionate,** lamenting, complaining, iv. 115: see note 20, iv. 115.

**competitor,** a coadjutor, a partner, a confederate: *in counsel his competitor,* i. 313; *Our great competitor,* viii. 266; *my competitor,* viii. 363; *his competitors in oath,* ii. 177; *The competitors enter,* iii. 379; *more competitors,* v. 438; *these competitors,* viii. 300.

**complain,** used as a verb active: *Where, then, alas, may I complain myself* ("as Mr. M. Mason observes, is a literal translation of the French phrase, *me plaindre,*" STEEVENS), iv. 108; *And what I want, it boots not to complain,* iv. 160.

**complain** *of good breeding,* complain of the want of good breeding, iii. 45: see note 77, iii. 45.

**complement,** *and ceremony of it—In all the accoutrement,* i. 425; *deck'd in modest complement,* iv. 439; *A man of complements,* ii. 165; *in all complements of devoted,* &c., ii. 167; *These are complements,* ii. 184; *the courageous captain of complements,* vi. 413: "*Compliment* [*Complement*], in Shakespeare's time, did not signify, at least did not only signify, verbal civility or phrases of courtesy, but, according to its original meaning, the trappings or ornamental appendages of a character; in the same manner, and on the same principles of speech, with *accomplishment. Complement* is, as Armado well expresses it, *the varnish of a complete man*" (JOHNSON).

**complices,** accomplices, confederates, iv. 142, 144, 312; v. 214, 298.

**comply,** to compliment: *Let me comply with you in this garb* ("compliantly assume this dress and fashion of behaviour," CALDECOTT), vii. 347; *He did comply with* ("was complaisant with, treated with apish ceremony," CALDECOTT) *his dug, before he sucked it,* vii. 429: Compare "Flatterie hath taken such habit in man's affections, that it is in moste men altera natura: yea, *the very sucking babes hath a kind of adulation towards their nurses for the dugge.*" Ulpian Fulwel's *Arte of Flatterie,*—Preface to the Reader,—1579, 4to (Mr. Singer asserts that in both the above passages of Shakespeare *comply with* means "embrace," and he compares, in Herrick,

" Witty Ovid, by
Whom fair Corinna sits, and doth *comply*,
With iv'ry wrists, his laureat head," &c.).

**compose**, to agree: *If we compose well here* ("If we come to a lucky composition, agreement," STEEVENS), viii. 276.

**composition**, a compact, an agreement: *I crave our composition* ("the terms on which our differences are settled," STEEVENS) *may be written*, viii. 295.

**composition**, consistency: *There is no composition in these news*, viii. 142.

**composture**, a compost, vii. 80.

**composure**, a combination, vi. 48.

**compromis'd**, mutually agreed, ii. 348.

**compt**, an account, a reckoning, iii. 295; *have the dates in compt* ("take good notice of the dates, for the better computation of the interest due upon them," THEOBALD), vii. 28; *and what is theirs, in compt* ("subject to account," STEEVENS), vii. 221; *when we shall meet at compt* (reckoning at the judgment-day), viii. 242.

**comptible**, impressible, susceptible, sensitive, iii. 328.

**con** *him no thanks for't—I*, iii. 279; *thanks I must you con*, vii. 79: "To *con thanks* exactly answers the French *sçavoir grê*. To *con* is to *know*" (STEEVENS).

**conceal**, a blunder of Simple for *reveal: I may not conceal them, sir*, i. 436.

**conceit**, conception, thought, imagination, fancy: *the good conceit* (opinion) *I hold of thee*, i. 328; *his conceit is false*, ii. 93; *conceit's expositor*, ii. 176; *profound conceit*, ii. 340; *a gentleman of good conceit*, iii. 83; *using conceit alone*, iv. 50; *'Tis nothing but conceit* ("fanciful conception," MALONE), iv. 133; *no more conceit in him than is in a mallet*, iv. 344; *dull conceit*, v. 97; *some conceit or other*, v. 397; *She would applaud Andronicus' conceit*, vi. 333; *Conceit, more rich in matter than in words*, vi. 423; *The horrible conceit of death and night*, vi. 460; *When thy first griefs were but a mere conceit*, vii. 98; *rich conceit*, vii. 101; *force his soul so to his own conceit*, vii. 353; *Conceit in weakest bodies*, vii. 383; *Conceit upon her father*, vii. 397; *of very liberal conceit*, vii. 428; *Who, if it had conceit, would die*, ix. 49; *bottomless conceit*, ix. 292; *Conceit and grief*, ix. 310; *Conceit deceitful*, ix. 314; *deep conceit*, ix. 432; *passing all conceit*, ibid.; *Dangerous conceits*, viii. 194.

**conceit**, a fanciful gewgaw: *rings, gauds, conceits*, ii. 260.

**conceit**, to conceive, to imagine: *one of two bad ways you must conceit me*, vii. 154; *Well conceited* (wittily and pleasantly conceived), *Davy*, iv. 391; *You have right well conceited*, vii. 125; *one that so imperfectly conceits*, viii. 188.

**conceited**, fanciful, imaginative: *is not the humour conceited?* i. 371; *an admirable-conceited fellow* (a fellow full of admirable conceits, pleasant fancies), iii. 469; *the conceited painter*, ix. 312; *conceited characters* (images), ix. 413.

**conceited**, possessed with an idea: *He is as horribly conceited of him*, iii. 373.

**conceiv'd** *to scope*, "properly imagined, appositely, to the purpose" (JOHNSON), vii. 8.

**concent**, consonance of harmony, accord, union, iv. 392, 423, 424, 435.

**concernancy**, *sir? why do we wrap the gentleman in our more rawer breath?—The*, "The tendency of all this blazon of character? Why do we clothe this gentleman's perfections in our humble and imperfect language? make him the subject of our rude discussion?" (CALDECOTT), vii. 427.

**concludes**—*This*, "This is a decisive argument" (JOHNSON), iv. 9.

**conclusion**, an experiment: *a foregone conclusion*, viii. 198; *That mother tries a merciless conclusion*, ix. 306; *To try conclusions*, vii. 386; *She hath pursu'd conclusions infinite*, viii. 380; *amplify my judgment in Other conclusions*, viii. 402.

**conclusion**, *shall acquire no honour Demuring upon me—Your wife Octavia, with her modest eyes, And still*, viii. 358: Here *still conclusion* is explained by Johnson "sedate determination, silent coolness of resolution;" by Singer "moral judgment conveyed, not in words, but by mute demure expression of countenance" (*Shakespeare Vindicated*, &c., p. 296); and an anonymous critic glosses the whole passage as follows; "That lady of yours, looking demurely upon me with her modest eyes, and drawing her quiet inferences, shall acquire no honour from the contrast between my fate with her own." *Blackwood's Magazine for Oct.* 1853, p. 468.

**Concolinel**, ii. 183: Perhaps the (corrupted) title or beginning or burden of some Italian song.

**concupy**, concupiscence, vi. 112.

**condemned** *seconds—You have sham'd me In your*, vi. 159: Explained by Steevens, "You have, to my shame, sent me help, which I must condemn as intrusive, instead of applauding it as necessary."

**condition**, on condition: *Condition, I had gone barefoot to India*, vi. 13.

**condition**, disposition, temper, quality: *the condition of a saint*, ii. 346; *the duke's condition*, iii. 18; *Demand of him my condition*, iii. 280; *I will from henceforth rather be myself, Mighty and to be fear'd, than my condition* ("I will from henceforth rather put on the character that becomes me, and exert the resentment of an

injured king, than still continue in the inactivity and mildness of my natural disposition," WARBURTON), iv. 211 ; *a good English condition*, iv. 510 ; *my condition is not smooth*, iv. 519 ; *a touch of your condition*, v. 428 ; *the condition of a man*, vi. 260 ; *it hath much prevail'd on your condition*, vii. 134 ; *long-engrafted condition*, viii. 17 ; *full of most blessed condition*, viii. 164 ; *of so gentle a condition !* viii. 213 ; *the cate-log of her conditions*, i. 324 ; *his ill conditions*, ii. 110 ; *our soft conditions*, iii. 190 ; *all his senses have but human conditions* ("qualities," JOHNSON), iv. 476 ; *It is the stars . . . . govern our conditions*, viii. 90 ; *our conditions So differing in their acts*, viii. 279 ; *Quiet and gentle thy conditions*, ix. 50.

**condition**, an art, a profession : *would be well express'd In our condition*, vii. 8.

**condition**, *shall better speak of you, &c.—I, in my*, iv. 377 : Here *in my condition* seems to be rightly explained by Steevens "in my place as commanding officer."

**conditions**—*To make :* see *make conditions.*

**condolement**—*Obstinate*, "ceaseless and unremitted expression of grief" (CALDECOTT), vii. 308.

**condolements**, *certain vails—Certain*, ix. 31 : Does *condolements* mean "gratifications" ?

**conduce** *a fight—Within my soul there doth*, vi. 111 : see note 153, vi. 111.

**conduct**, a conductor : *more than nature was ever conduct of*, i. 273 ; *desire some conduct of the lady*, iii. 371 ; *I will be his conduct*, iv. 169 ; *conduct of my shame*, v. 147 ; *fire-ey'd fury be my conduct now !* vi. 427 ; *Come, bitter conduct*, vi. 477 ; *Extinguishing his conduct*, ix. 280.

**confect**—*Count :* see *count confect.*

**confess**, *and be hanged*, a proverbial expression, viii. 208 : it is alluded to in the following passage ; *Ho, ho, confess'd it ! hang'd it, have you not ?* vii. 17.

**confess** *thyself—If thou answerest me not to the purpose*, vii. 412 : "*And be hanged*, the clown, I suppose, would have said, if he had not been interrupted. . . . . He might, however, have intended to say, *confess thyself an ass*" (MALONE).

**confidence**, a blunder of Mrs. Quickly and of the Nurse for *conference : the next time we have confidence*, i. 379 ; *I would have some confidence with you*, ii. 119 ; *I desire some confidence with you*, vi. 416.

**confineless**, boundless, unlimited, vii. 271.

**confiners**, borderers, viii. 476.

**confound**, to consume (applied to the spending of time) : *He did confound the best part of an hour*, iv 215 ; *How couldst thou in a*

*mile confound an hour*, vi. 155 ; *Let's not confound the time*, viii. 255 ; *to confound such time*, viii. 267.

**confound**, to destroy : *What willingly he did confound he wail'd*, viii. 307 ; *My shame be his that did my fame confound*, ix. 307 ; *doth now his gift confound*, ix. 362 ; *When he himself himself confounds*, ix. 276 ; *And one man's lust these many lives confounds*, ix. 316 ; *his confounded* ("worn or wasted," JOHNSON) *base*, iv. 450 ; *have confounded one the other*, viii. 397 ; *Decline to your confounding contraries* ("contrarieties whose nature it is to waste or destroy each other," STEEVENS), vii. 60.

**confounds**, *Not that it wounds, &c.—The shaft*, vi. 56 : "Pandarus means to say, that 'the shaft confounds,' not because the wounds it gives are severe, but because 'it tickles still the sore.' To *confound* does not signify here to *destroy*, but to *annoy* or *perplex*" (MASON).

**confusions** *with him—I will try*, ii. 354 : Here, of course, Launcelot makes a joke,—parodying the common expression "try *conclusions*," i.e. *experiments*.

**conger** *and fennel—Eats*, iv. 344 ; "*Conger* with *fennel* was formerly regarded as a provocative" (STEEVENS) : "*Fennel* was generally considered as an inflammatory herb ; and therefore, to eat *conger and fennel* was to eat two high and hot things together, which was esteemed an act of libertinism." Nares's *Gloss.* in "Fennel :" "It [fennel] was used as a sauce with fish *hard of digestion*, being aromatic, and, as the old writers term it, *hot in the third degree*." Beisly's *Shakspere's Garden*, &c., p. 158.

**congest**, to heap together, ix. 422.

**congreeted**, "saluted reciprocally" (Johnson's *Dict.*), iv. 512.

**congreeing**, agreeing together, iv. 423.

**conjecture**, suspicion : *on my eyelids shall conjecture hang*, ii. 124.

**conjurations**—*I do defy thy*, vi. 475 ; see note 129, vi. 475 (In Todd's *Johnson's Dict.* we are told that "*conjuration*" in the sense of "earnest entreaty" is "not now in use :" but I find it, with that sense, in a popular novel written towards the close of the last century ; "the arguments, or rather the *conjurations*, of which I have made use," &c. Mrs. Sheridan's *Sidney Bidulph*, vol. v. p. 74, —the two last vols. having been first published in 1770).

**conscience**, consciousness : *As strongly as the conscience does within*, viii. 416.

**consent**, "a conspiracy" (STEEVENS) : *here was a consent*, ii. 239.

**consent**, to agree : *all your writers do consent that* ipse *is he*, iii. 81 ; *consent with both that we may enjoy each other*, iii. 82 ; *Consent upon a sure foundation*, iv. 322.

**consider**, to requite: *I will consider your music the better*, viii. 418; *being something gently considered* (having received a gentleman-like consideration—bribe), iii. 489.

**consign**, to seal: *Consign to thee* ("seal the same contract with thee, *i.e.* add their names to thine upon the register of death," STEEVENS), *and come to dust*, viii. 473; *With distinct breath and consign'd kisses to them*, vi. 86.

**consist**—*If he on peace*, "If he *stands* on peace. A Latin sense" (MALONE), ix. 23.

**consolate**, to console, to comfort, iii. 254.

**consort**, a company, a band of musicians,—a concert: *With some sweet consort*, i. 330; *to make the consort full*, v. 173.

**consort**, a fellowship, a fraternity: *wilt thou be of our consort?* i. 332; *he was of that consort*, viii. 40.

**consort!** *what, dost thou make us minstrels?* vi. 425: see above, the first *consort*.

**consort**, to accompany: *afterwards consort you*, ii. 11; *consort your grace*, ii. 180.

**conspectuities**, sights,—eyes, vi. 167.

**constancy**, consistency: *something of great constancy*, ii. 317.

**constantly**, certainly, firmly: *I do constantly believe you*, i. 519; *I constantly do think*, vi. 78.

**contain**, to retain: *contain their urine*, ii. 397; *contain the ring*, ii. 419.

**contain**, to restrain: *we can contain ourselves*, ii. 111; *O, contain yourself*, vi. 112; *Contain thyself, good friend*, vii. 30.

**content**, "acquiescence" (MALONE): *Forc'd to content, but never to obey*, ix. 225. (But qy. is *content* here a verb, "to content himself," "to be contented"?)

**content**—*Cassius, be*, "That is, be continent; contain, or restrain, yourself" (CRAIK), vii. 172.

**contemptible** *spirit*, a contemptuous spirit, ii. 102.

**continent**, that which contains any thing: *Which is not tomb enough and continent*, vii. 394; *you shall find in him the continent of what part a gentleman would see* ("you shall find him containing and comprising every quality which a gentleman would desire to contemplate for imitation," JOHNSON), vii. 427; *be stronger than thy continent*, viii. 353; *overborne their continents*, ii. 273; *Rive your concealing continents*, viii. 64.

**continent**, that which is contained in any thing: *thou globe of sinful continents* (contents), iv. 345.

**continuance**, continuity: *fierce extremes In their continuance*, iv. 93.

**continuate**, uninterrupted, vii. 5 ; viii. 206.

**contract** *and eternal bond of love, Confirm'd by mutual joinder of your hands—A*, &c., iii. 389 : Douce, after comparing this passage with one at the end of the fourth act of the same play,

> "Now go with me and with this holy man," &c.,

observes ; "Now the whole has been hitherto regarded as relating to *an actual marriage* that had been solemnized between the parties; whereas it is manifest that nothing more is meant than a *betrothing, affiancing,* or *promise of future marriage,* anciently distinguished by the name of *espousals,* a term which was for a long time confounded with *matrimony,* and at length came exclusively to denote it."

**contraction** *plucks The very soul—From the body of,* "annihilates the very principle of contracts" (CALDECOTT), vii. 381.

**contrary**, to oppose, to thwart, vi. 397.

**contrive**, to wear out, to pass away, to spend (Lat. *contero, contrivi*) : *we may contrive this afternoon,* iii. 127 : see note 58, iii. 127.

**contriving** *friends in Rome—Of many our,* viii. 262 : According to Walker, "*contriving* here is not *managing* or *plotting,* but *sojourning ; conterentes tempus* [see the preceding article] :" but qy. ?

**control**, constraint, compulsion : *The proud control of fierce and bloody war,* iv. 5.

**control**, to "confute, unanswerably contradict" (JOHNSON) : *the Duke of Milan And his more braver daughter could control thee,* i. 215.

**convent**, to summon, to cite : *all our surgeons Convent in their behoof,* ix. 13 ; *We convent naught else but woes,* ix. 132 ; *Whensoever he's convented,* i. 543 ; *to the council-board He be convented,* v. 556 ; *We are convented,* vi. 176.

**convent**, to assemble, to collect : *convented sail,* iv. 51.

**convent**, "to serve, agree, be convenient" (DOUCE) : *golden time convents,* iii. 397.

**conversation**, behaviour, conduct : *of a holy, cold, and still conversation,* viii. 297 ; *The good in conversation,* ix. 24.

**convertite**, a convert, iv. 78 ; ix. 293 ; *convertites,* iii. 93.

**convey**, to steal : "*Convey*" *the wise it call,* i. 371 ; *That a king's children should be so convey'd !* viii. 387.

**convey**, to manage secretly and artfully : *Convey your pleasures in a spacious plenty,* vii. 272 ; *convey the business as I shall find means,* viii. 20 : *How I convey my shame out of thine eyes* ("How I pass by sleight my shame out of thy sight," STAUNTON), viii. 323 ; *Convey'd himself as heir to the Lady Lingare,* iv. 419.

**conveyance**, dexterity (*conveyance* meaning formerly "sleight of hand"): *with such impossible* (inconceivable) *conveyance*, ii. 92.

**conveyance**, juggling artifice, secret management: *I fear, there is conveyance*, v. 16; *Thy sly conveyance*, v. 287.

**conveyers**, jugglers, tricksters, defrauders, iv. 174.

**convince**, to conquer, to overcome: *The holy suit which fain it would convince* (prevail in), ii. 249; *Will I with wine and wassail so convince*, vii. 224; *to convince the honour of my mistress*, viii. 398; *this truth shall ne'er convince*, ix. 18; *Convinced or supplied them*, viii. 208; *their malady convinces The great assay of art*, vii. 274.

**convince**, to convict: *convince of levity As well my undertakings*, &c., vi. 42.

**convive**, to feast together, vi. 101.

**cony-catch**, to deceive, to cheat, to impose upon, to sharp (the *cony* or rabbit being regarded as a very simple animal), i. 371; *cony-catched*, iii. 183; *cony-catching*, i. 364.

**cony-catching**, a jocular deceiving: *you are so full of cony-catching*, iii. 156.

**cooling card**, v. 88: "A phrase probably borrowed from primero, or some other game in which money was staked upon a card. A card so decisive as to cool the courage of the adversary. *Met.* Something to damp or overwhelm the hopes of an expectant." Nares's *Gloss.*: Gifford objects to this explanation of Nares, which he charges him with borrowing from Weber; and says, "(whatever be the metaphorical sense), a *cooling-card* is literally a *bolus*." Introd. to *Ford's Works*, p. clxi.: Gifford may, no doubt, be right; but compare, in *The True Tragedie of Richard the Third*, 1594,

> "My lord, lay down *a cooling card*, this game is gone too far."
> p. 23, ed. Shakespeare Soc.

**copatain** *hat*, a hat rising to a *cop*, top, or head, a hat with a high crown ("either cylindrical and rounded at the top, or cylindrical and flat at the top," HALLIWELL), iii. 182.

**cope**, the canopy of heaven: *in the cheapest country under the cope*, ix. 82.

**cope**, to pay, to reward (see Richardson's *Dict.* in v.): *We freely cope your courteous pains withal*, ii. 408.

**cope**, to encounter: *to cope him in these sullen fits*, iii. 26; *I'll cope with thee*, v. 169; *Clifford, cope with him*, v. 239; *whom you are to cope withal*, v. 457; *To cope malicious censurers*, v. 481; *Ajax shall cope the best*, vi. 53; *the adversary I come to cope*, viii. 114; *To cope* (=embrace) *your wife*, viii. 210; *Or futurely can cope*, ix. 118; *who shall cope him first*, ix. 252; *We should have cop'd withal*, iv. 373; *he yesterday coped Hector in the battle*, vi. 12; *As e'er my conversation*

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*cop'd withal*, vii. 363; *The royal fool thou cop'st* (="interchangest kindness or sentiments," Johnson's *Dict.*) *with*, iii. 476; *That cop'st with death himself*, vi. 455.

**copesmate**, a companion, ix. 299.

**Cophetua**—*King*, ii. 193; iv. 401; vi. 401; *the King and the Beggar*, ii. 172; "*The Beggar and the King*," iv. 185: See the ballad of *King Cophetua and the Beggar-maid* in Percy's *Rel. of Anc. Engl. Poetry*, vol. i. p. 198, ed. 1794.

**copp'd** *hills*, hills rising to a *cop*, top, or head, ix. 10.

**copy**, a main subject, a theme: *the copy of our conference*, ii. 56.

**copy's** *not eterne—In them nature's*, vii. 246: Explained by Johnson, "The copy, the lease, by which they hold their lives from nature, has its time of termination limited;" and Ritson adds that "the allusion is to an estate for lives held by copy of court-roll."

**coragio**, an exclamation of encouragement (from the Ital.), i. 273 (twice); iii. 247.

**coranto**, a very lively and rapid dance, iii. 233, 321: *corantos*, iv. 461.

**cord**, *sir—His neck will come to your waist—a*, i. 510: An allusion to the hempen girdle worn by the Duke as friar.

**core**—*A botchy*, vi. 33: see note 42, vi. 33.

**Corinth!**—*Would we could see you at*, viii. 32: Here, says Warburton, *Corinth* is "a cant name for a bawdy-house, I suppose, from the dissoluteness of that ancient Greek city."

**Corinthian**, a wencher (see the preceding article), iv. 232.

**corky**, dry, withered, viii. 79.

**corollary**, a surplus, i. 253.

**corporal**, corporeal: *corporal sufferance*, i. 503; *she is but corporal*, ii. 206; *corporal soundness*, iii. 207; *corporal toil*, iv. 414; *corporal motion*, vii. 169; *what seem'd corporal*, vii. 211; *Each corporal agent*, vii. 225; *some corporal sign*, viii. 429.

**corporal** *of his field—A*, ii. 190: "Dr. Farmer's quotation of the line from Ben Jonson [*New Inn*, act ii. sc. 2], 'As corporal of the field, maestro del campo,' has the appearance, without perhaps the intention, of suggesting that these officers were the same: this, however, was not the fact. In Styward's *Pathway to Martiall Discipline*, 1581, 4to, there is a chapter on the office of *maister of the campe*, and another on *the electing and office of the foure corporalls of the fields;* from which it appears that 'two of the latter were appointed for placing and ordering of shot, and the other two for embattailing of the pikes and billes, who according to their worthinesse, if death hapneth, are to succeede the great sergeant or ser-

geant major" (DOUCE): "*Corporals of the Field.* This office is a place of good reputation, though of great paines, labour, and industry. There are commonly four of them, of which two are alwayes attending on the marshall or generall, as their right hands, discharging by their endurances the governours of the campe of many travailes, cares, and watchings. They ought either to be ancient captaines, casheer'd as we say in the altering and changings the list of the army; or experienced souldiers that know how to bestowe the companies, and where to order the regements and ambuscadoes; but in no case they must be chosen either for favour or affection, because their service consists in knowledge and understanding the secrets of the warre, as having the overlooking of the colonels and captaines companies, that they march in order; the informing of the quarter-masters what squadrons shall goe to the watch, or other imployments; the giving the alarums to the campe, as taking notice of the scowt-master's direction; the acquainting the colonell of the regiment *volantem* with any danger or busines; the overseeing of skirmishes, and so to certifie the marshall and sergeant-major where is any defect or neede of supply; and a continuall attending both night and day, as never out of imployment, when the enemy lodgeth neare, or any towne or place is besieged." *The Military Art of Trayning*, 1622 (cited by Mr. Halliwell).

**corpse'**, corpses, iv. 203, 312.

**corrigible**, corrective, having the power to correct: *corrigible authority*, viii. 153.

**corrigible** *neck—His*, viii. 354: Here Steevens says that *corrigible* is for "corrected:" but is it not rather for "subject to correction"?

**corrival**, a competitor, a rival, iv. 218; *corrivals*, iv. 281.

**corroborate**, iv. 434: Here Pistol's magniloquence is beyond my comprehension.

**corruptibly**, corruptively, iv. 92.

**cosiers**, cobblers, botchers, iii. 339.

**cost** *my crown—Will*, v. 235: see note 25, v. 235.

**costard**, a head, i. 401; ii. 185 (with a quibble on the proper name *Costard*), 187 (twice—with the same quibble); v. 365; viii. 101. (According to Gifford, *costard* means properly a large kind of apple; see his note on *Jonson's Works*, vol. iv. p. 121.)

**costermonger** *times—In these*, "In these times when the prevalence of trade has produced that meanness that rates the merit of every thing by money" (JOHNSON), iv. 318. (A *costermonger* meant formerly a petty dealer in fruit of various kinds.)

**coted** *them on the way—We*, vii. 346: To *cote* is explained by Tollet "to overtake," and by Nares (*in Gloss.*) "to pass by, to pass the side of another:" Caldecott cites from Golding's transl. of Ovid's

*Metamorphoses*, "With that Hippomenes *coted* her" (where the original has "Præterit Hippomenes"), B. x. sig. R 8 verso, ed. 1603: With the present passage of Shakespeare compare what the same speaker afterwards says of the same persons, *it so fell out, that certain players We o'er-raught* (overtook, overpassed) *on the way*, vii. 148.

**cot-quean**, a man who busies himself too much in female affairs, vi. 461. (The late Joseph Hunter, in his *New Illustr. of Shakespeare*, vol. ii. p. 138, confounded, as others have done, this word with *cuc-quean*.—In Fletcher's *Love's Cure*, act ii. sc. 2, Bobadilla says to Lucio, who has been brought up as a girl, "*Diablo!* what should you do in the kitchen? cannot the cooks lick their fingers, without your overseeing? nor the maids make pottage, except your dog's head be in the pot? Don Lucio? Don *Quot-quean*, Don Spinster! wear a petticoat still, and put on your smock a' Monday; I will have a baby o' clouts made for it, like a great girl;" where "*Quot-quean*" is a corrupt form of "*Cot-quean:*" Even in Addison's days the word *cot-quean* was still used to signify one who is too busy in meddling with women's matters: see the letter of an imaginary lady in *The Spectator*, No. 482.)

**Cotsol'**, Cotswold Downs in Gloucestershire, celebrated for rural sports of all kinds: *I heard say he was outrun on Cotsol'* ("This might refer to common coursing, and therefore does not at all affect the date of the play, which Warton endeavoured to fix from the establishment of *Dover's Games* on Cotswold. They were not founded till the reign of James I." Nares's *Gloss.*), i. 363; *a Cotsol' man*, iv. 353.

**coucheth** *the fowl*, making the fowl to couch, ix. 286.

**couchings**, vii. 146: see note 57, vii. 146.

**counsel**, secrecy: *Myself in counsel his competitor*, i. 313; *'Twere better for you if it were known in counsel* (with a quibble), i. 364; *to your sworn counsel*, iii. 264; *Two may keep counsel*, &c. (a proverb), vi. 336, 419; *How hard it is for women to keep counsel!* vii. 143; *the players cannot keep counsel*, vii. 366; *Emptying our bosoms of their counsel* (secrets) *sweet*, ii. 266.

**counsels**—*Are enter'd in our*, Are initiated in our secrets, or acquainted with our purposes, vi. 144.

**count** *confect*, "A nobleman made out of sugar" (STEEVENS), "My Lord Lollipop" (STAUNTON), ii. 131.

**countenance**, specious appearance, hypocrisy: *wrapt up in countenance*, i. 542.

**countenance**, entertainment, treatment: *the something that nature gave me his countenance* ("the mode of his carriage towards me," CALDECOTT) *seems to take from me*, iii. 6.

countenance, patronage: *He wag'd me with his countenance*, vi. 265.

countenance, to receive, to entertain: *to countenance my mistress*, iii. 157.

counter, a piece of false coin used to cast accounts with: *What, for a counter* (trifle), *would I do but good?* iii. 38; *I cannot do't without counters*, iii. 458; *will you with counters sum*, &c., vi. 38; *such rascal counters* (where counters is used as a term of contempt for money), vii. 176; *your neck, sir, is pen, book, and counters*, viii. 494.

counter-caster, viii. 133: see the preceding article.

counter, *and yet draws dry-foot well—A hound that runs*, ii. 43: To *run counter* is to mistake the course of the game, or to turn and pursue the backward trail; to *draw dry-foot* is to track by the scent of the foot: "To *run counter* and *draw dry-foot well* are therefore inconsistent. The jest consists in the ambiguity of the word *counter*, which means the *wrong way in the chace* and a *prison in London*. The officer that arrested him was a sergeant of the *counter*" (JOHNSON): *You hunt counter: hence! avaunt!* iv. 316 (see note 11, iv. 316); *O, this is counter, you false Danish dogs!* vii. 399.

counterfeit, a portrait, a likeness, a picture: *Fair Portia's counterfeit*, ii. 381; *Thou draw'st a counterfeit Best in all Athens*, vii. 87; *the poor counterfeit of her complaining* ("her maid, whose countenance exhibited an image of her mistress's grief," MALONE), ix. 309; *your painted counterfeit*, ix. 340; *the counterfeit Is poorly imitated*, ix. 358.

counterfeit, synonymous with *slip*, a piece of false money: hence the quibbling, *If I could have remembered a gilt counterfeit, thou wouldst not have slipped out of my contemplation*, vi. 45; and hence the metaphor, *some coiner with his tools Made me a counterfeit*, viii. 430; and see *slip*.

counterfeit *presentment*, mimic representation, vii. 381.

Counter-gate—*The*, The gate of the Counter-prison in London (not, as Nares in his *Gloss.* supposes, a place in Windsor), i. 409.

counterpoints: see *arras-counterpoints*.

county, a count, a nobleman in general, ii. 344; iii. 264 (three times), 331; vi. 390, 452, 455, 458, &c.; *counties*, ii. 131; iv. 78.

couplement, a union, ii. 241; ix. 342.

courage—*Soft*, v. 255; *Nor check my courage*, vi. 216: see note 56, v. 255, and note 157, vi. 216.

course—*bear-like I must fight the*, vii. 290; *I must stand the course* viii. 80: Phrases "taken from bear-baiting. So in *The Antipodes* by Brome, 1638, 'Also you shall see two ten-dog *course* at the great bear'" (STEEVENS)

**course**—*So fierce a*, iv. 51 : see note 80, iv. 51.

**course** *or two—Up with a*, ix. 163 ; *set her two courses !* i. 197 : on the second of these passages Holt observes ; "The courses meant in this place are two of the three lowest and largest sails of a ship, which are so called, because, as largest, they contribute most to give her way through the water, and consequently enable her to feel her helm, and steer her course better, than when they are not set or spread to the wind." Holt's *Attempte to rescue that aunciente English Poet and Play-wrighte*, &c.

**courser's** *hair, hath yet but life, And not a serpent's poison—Which, like the*, viii. 262 : "Alludes to an old idle notion that the hair of a horse dropt into corrupted water will turn to an animal" (POPE) ; The fact is, the said hair moves like a living thing because a number of animalculæ cling to it.

**court-cupboard**, a sort of movable sideboard, without doors or drawers, on which was displayed the plate of an establishment,—the flagons, beakers, cups, &c., vi. 394.

**court-of-guard**, the place where the guard musters, v. 28 ; viii. 163, 345, 347.

**courtesy** *from heaven—I stole all*, iv. 258 : On the words "Stole courtesy from heaven" in Massinger's *Great Duke of Florence*, act ii, sc. 3, Gifford remarks ; "This is from Shakespeare, and the plain meaning of the phrase is, that the affability and sweetness of Giovanni were of a *heavenly* kind, *i.e.* more perfect than was usually found among men ; resembling that divine condescension which excludes none from its regard, and therefore immediately derived or *stolen* from heaven, from whence all good proceeds. In this there is no impropriety ; common usage warrants the application of the term to a variety of actions which imply nothing of turpitude, but rather the contrary : affections are *stolen*—in a word, to *steal*, here, and in many other places, means little else than to win by imperceptible progression, by gentle violence, &c." Note on *Massinger's Works*, vol. ii. p. 467. ed. 1813.

**court** *holy-water*, flattery, fine speeches without deeds, viii. 62 ("Mantellizzare . . . . *to flatter or fawne vpon, to court one with faire words or giue court-holy-water.*" Florio's *Ital. and Engl. Dict.* : "Eau beniste de Cour. *Court holy-water ; complements, faire words, flattering speeches, glosing, soothing, plausible coaxing.*" Cotgrave's *Fr. and Engl. Dict.* : "Court holy-water, *Promissa rei expertia, fumus aulicus.*" Coles's *Lat. and Engl. Dict.*).

**courtship**, courtly breeding, elegance of behaviour : *courage, courtship, and proportion*, v. 120.

**court'sied** *when you have and could*, i. 213 ; see note 35, i. 213.

**cousin**, "a common expression from one kinsman to another, out of

the degree of parent and child, brother and sister' (RITSON), and which "seems to have been used instead of our *kinsman* and *kinswoman*, and to have supplied the place of both" (MALONE), iv. 220; vi. 396, 428; vii. 205, 215, 307, &c.; *cousins* (grandchildren), v. 375.

**covent**, a convent, i. 533; v. 548: see note 146, i. 533.

**cover**, to prepare the table: *Sirs, cover the while*, iii. 35.

**covetousness**, "eager emulation, intense desire of excelling" (THEOBALD): *They do confound their skill in covetousness*, iv. 62.

**cow**, *God save her!—And that I would not for a*, v. 570: see note 149, v. 570.

**cowl-staff**, i. 411: "A staff [or pole], used for carrying a large tub or basket, with two handles [held on the shoulders of two persons]. In Essex the word *cowl* is yet used for *a tub*" (MALONE); "Courge .... *a Stang, Pale-staffe, or Colestaffe, carried on the shoulder, and notched (for the hanging of a Pale, &c.) at both ends.*" Cotgrave's *Fr. and Engl. Dict.*: and see Way's note on the *Prompt. Parv.* p. 97.

**coxcomb**—*Here's my*, viii. 26; *take my coxcomb*, viii. 27 (twice); *wear my coxcomb*, ibid.; *two coxcombs*, ibid.; *my coxcombs*, ibid.: "It was a fashion certainly as old as the middle of the fourteenth century, to decorate the head of the domestic fool with a comb, like that of a cock; but frequently the apex of the hood took the form of the neck and the head of a cock," &c. (FAIRHOLT).

**coxcomb** *of frize?—Shall I have a*, Shall I have a fool's-cap of frize (shall I be made a fool of by a Welshman?—Wales being celebrated for this kind of cloth), i. 450.

**coy**, to stroke, to caress, to fondle: *While I thy amiable cheeks do coy*, ii. 306.

**coy**, to make difficulty, to condescend unwillingly: *if he coy'd To hear Cominius speak*, vi. 245.

**crab**, a wild-apple: *a roasted crab*, ii. 271; *when I see a crab*, iii. 136; *where crabs grow*, i. 235; *roasted crabs*, ii. 254.

**crack**, a boy—usually an arch, lively boy: *when 'a was a crack*, iv. 353; *A crack, madam*, vi. 147.

**crack**, to brag, to boast: *Ethiops of their sweet complexion crack*, ii. 214; *our brags Were crack'd of kitchen-trulls*, viii. 502.

**cracked** *within the ring*, vii. 350: "The gold coin of our ancestors was very thin, and therefore liable to crack. It still, however, continued passable until the crack extended beyond the *ring*, *i.e.* beyond the inmost round which circumscribed the inscription; when it became *uncurrent*, and might be legally refused." Gifford's note on *Jonson's Works*, vol. vi. p. 76: Hamlet alludes to the voice of

the boy, who played female characters, becoming "cracked," or too manly for those characters.

**cracker**, a braggart, a talker, iv. 19.

**crack-hemp**, a crack-rope, a gallows-bird, a fellow likely to be hung, iii. 181.

**crafts**, craftsmen, mechanics: *You and your crafts!* vi. 241.

**crank**, to wind: *He cranks and crosses*, ix. 246; *this river comes me cranking in*, iv. 250.

**cranks**, windings, vi. 138; ix. 121.

**crants**, a crown, a chaplet, a garland ("*Crance* . . . . Teut. *krants*, corona, corolla, sertum, strophium, Kilian. Germ. *kranz*," &c. Jamieson's *Etym. Dict. of the Scottish Language*), vii. 418: and see note 142, vii. 418.

**crare**, a small vessel (described both as a vessel of war and as a vessel of burden), viii. 470.

**cravens**, makes cowardly, viii. 444.

**create**, created, compounded: *hearts create of duty and of zeal*, iv. 436.

**credent**, "inforcing credit" (JOHNSON): *my authority bears so credent bulk*, i. 536.

**credent**, credible: *'tis very credent*, iii. 410.

**credent**, easy of belief: *with too credent ear*, vii. 315.

**credit**—*I found this*, iii. 383: see note 113, iii. 383.

**crescive** *in his faculty*, "increasing in its proper power" (JOHNSON), iv. 416.

**cressets**, iv. 247: "A cresset light was the same as a beacon light, but occasionally portable. It consisted of a wreathed rope smeared with pitch and placed in a cage of iron like a trivet, which was suspended on pivots in a kind of fork. The light sometimes issued from a hollow pan filled with combustibles. The term is not, as Hanmer and others have stated, from the French *croissette*, a little cross, but rather from *croiset*, a cruet or earthen pot; yet as the French language furnishes no similar word for the cresset itself, we might prefer a different etymology," &c. (DOUCE).

**Cressida** *was a beggar*, iii. 354: "The circumstance of making Cressid a beggar is from Chaucer [Henryson]; who, in his *Testament of Creseyde*, makes Saturn, at the instance of Cupid, conclude a sentence pronounc'd on her in these words,

> 'great penurye
> Thou suffre shalt, and as a beggar dye'" (CAPELL).

**Cressid's** *kind—The lazar kite of*, iv. 433: Steevens remarks that this expression is found in Gascoigne's *Dan Bartholomew of Bathe*, 1587 [p. 67],

"Nor seldom seene in *kites of Cressid's kinde*;"

and in Greene's *Card of Fancy*, 1601 [sig. M verso, ed. 1608]; "What courtesy is [there] to be found in such *kites of Cressid's kind?*" "This alludes to the punishment of Cressida for her falsehood to Troilus. She was afflicted with the leprosy, 'like *a Lazarous*,' and sent to the 'spittel hous.' See Chaucer's [Henryson's] *Testament of Creseide*" (DOUCE,—whom Grey has anticipated in pointing out this allusion).

**Cressid's** *uncle*, Pandarus, iii. 225.

**crested** *the world—His rear'd arm*, viii. 369: "Alluding to some of the old crests in heraldry, where a raised arm on a wreath was mounted on the helmet" (PERCY).

**cried** *in the top of mine*: see *cry out on the top*, &c.

**crisp**, curled, i. 256 (where *crisp channels* means, not "winding channels," but "channels with a curl on the surface of the water:" compare in Browne's *Britannias Pastorals*, B. i. Song 5, p. 133, ed. 1625,

"He long stands viewing of the *curled streame*");

iv. 215; vii. 71 (where *crisp heaven* means "heaven with its curled clouds").

**Crispian**—*This day is call'd the feast of*, iv. 487: "The battle of Agincourt was fought upon the 25th of October [1415], St. Crispin's day" (GREY).

**critic**, a cynic, ii. 189, 210 (where it may be considered as an adjective); ix. 388; *critics*, vi. 110.

**critical**, cynical, censorious, ii. 317; viii. 161.

**Cromer**—*Sir James*, v. 197: "It was *William Crowmer*, sheriff of Kent, whom Cade put to death," &c. (RITSON).

**crone**, an old worn-out woman, iii. 434.

**crop**, to yield harvest, to bring forth: *He plough'd her, and she cropp'd*, viii. 284.

**Crosby-place**, v. 347, 360, 390: In Bishopsgate Street; "This magnificent house was built in the year 1466 by Sir John Crosby, grocer and woolman. [At least, he obtained a lease of the ground in 1466.] He died in 1475. The ancient hall of this fabric is still remaining, though divided by an additional floor, and incumbered by modern galleries, having been converted into a place of worship for Antinomians, &c. The upper part of it is now the warehouse of an eminent packer. Sir J. Crosby's tomb is in the neighbouring church of St. Helen the Great" (STEEVENS): "Crosby Hall was restored a few years ago. It is an elegant Gothic edifice, sufficient to tell the magnificence of the original Crosby Place" (HALLIWELL).

**cross**, *if I did bear you—Yet I should bear no*, iii. 31; *crosses love*

*not him*, ii. 170; *you are too impatient to bear crosses*, iv. 319: "The ancient penny, according to Stow, had a double cross with a crest stamped on it, so that it might easily be broken in the midst, or in the four quarters. Hence it became a common phrase when a person had no money about him, to say, he had not a *single cross*. As this was certainly an *unfortunate* circumstance, there is no end to the quibbling upon this poor word." Gifford's note on *Jonson's Works*, vol. i. p. 134.

**cross'd**—*He'd be*, He would be furnished with crosses or money (a quibble), vii. 23: see the preceding article.

**cross-row**—*The*, v. 336: An abbreviation of *The Christ-cross-row*, *i.e.* the alphabet, which, we are told, was so called, either because a cross was placed at the beginning of it, or because it was written in the form of a cross, as a charm. ("La croix de par Dieu. *The Christs-crosse-rowe, or, the hornebooke wherein a child learnes it.*" Cotgrave's *Fr. and Engl. Dict.*)

**crow-keeper**, a person (a boy generally) employed to scare the crows from the corn-fields, &c., and armed with a bow and arrows, vi. 390; viii. 96: and see Forby's *Vocab. of East Anglia*.

**crown-imperial**—*The*, iii. 466: "The *Crown Imperial* (Corona Imperialis), Parkinson says, 'For his stately beautifulness deserveth the first place in this our garden of delight, to be entreated of before all *other lilies*, well known to most persons, being everywhere common.'" Beisly's *Shakspere's Garden, &c.*, p. 84.

**crowner**, a coroner, vii. 411; *crowner's quest-law*, ibid. (see *quest*).

**crownet**, the diminutive of *crown*, a coronet: *Whose bosom was my crownet* ("last purpose, probably from *finis coronat opus*," JOHNSON), *my chief end*, viii. 350; *crownets*, vi. 5; viii. 369.

**cruel** *garters*, viii. 49: A quibble on *cruel* and *crewel*, *i.e.* worsted: see *caddis-garter*.

**cruels** *else subscrib'd—All*: see *subscribe*.

**crusadoes**, viii. 201: "The cruzado [a Portuguese coin] was not current, as it should seem, at Venice, though it certainly was in England in the time of Shakespeare. . . . . It was of gold, and weighed two pennyweights six grains, or nine shillings English" (DOUCE).

**crush** *a cup of wine*, a cant expression formerly common enough, and resembling the modern one, *crack a bottle*, vi. 386.

**cry** *aim*: see *aim*, &c.

**cry**, a pack (properly "the giving mouth of hounds"): *You common cry of curs!* vi. 217; *You and your cry!* vi. 242; *one that fills up the cry*, viii. 179; *a deep cry of dogs*, ix. 150

("A *crie* of Hounds have here a Deer in Chase."
Sylvester's *Du Bartas*,—*The Magnificence*, p. 213, ed. 1641).

**cry**, a company, a troop: *a cry of players*, vii. 371.

**cry** *on*, to vociferate, to exclaim: *Came to my tent, and cried on victory*, v. 454; *This quarry cries on havoc*, vii. 435; *whose noise is this that cries on murder?* viii. 229: see note 115, v. 454.

**cry** *out on the top of question* (recite at the very highest pitch of their voice,—see *question*), vii. 346; *whose judgments in such matters cried in the top of mine* (were delivered more clamorously and authoritatively than mine), vii. 350.

**crying** *of your nation's crow—At the*, iv. 84: see note 129, iv. 84.

**crystals**—*Clear thy*, Dry thine eyes, iv. 443 (*Crystals* in the sense of "eyes" is not peculiar to Pistol; *e.g.*

> "outblush damask roses,
> And dim the breaking east with her bright *crystals*."
> Beaumont and Fletcher's *Custom of the Country*, act i. sc. 2).

**cub-drawn** *bear—The*, "The bear whose dugs are drawn dry by its young" (WARBURTON), viii. 60.

**cubiculo**, a chamber, a lodging (an odd term of Sir Toby's, from the Lat.), iii. 360.

**cuckoo** *builds not for himself, &c.—But, since the*, "Since, like the cuckoo, that seizes the nests of other birds, you have invaded a house which you could not build, keep it while you can" (JOHNSON), viii. 294.

**cuckoo-buds**, ii. 253: "Although Mr. Miller, in his 'Gardener's Dictionary,' says that the flower here alluded to is the *Ranunculus bulbosus*, I think Shakspere particularly referred to the *Ranunculus Ficaria* (lesser celandine), or pilewort, as this flower appears earlier in spring, and is in bloom at the same time as the other flowers named in the song." Beisly's *Shakspere's Garden*, &c., p. 42.

**cuckoo-flowers**, viii. 91: "*Cuckoo flowers* (Lychnis Flos-cuculi), ragged robin, a well-known meadow and marsh plant, with rose-coloured flowers and deeply-cut narrow segments; it blossoms at the time the cuckoo comes, hence one of its names." Beisly's *Shakspere's Garden*, &c., p. 143.

**cuckoo's** *bird—The*: see *gull*, &c.

**cue**, properly a theatrical term, meaning the last word or words of a speech, the signal for the next actor to begin; and hence a hint, an intimation, a part to play in one's turn, i. 405, 408; ii. 93, 287, 314, 322; iv. 466; v. 397; vii. 353; viii. 21, 141; *cues*, ii. 287.

**cuisses**, armour for the thighs, iv. 272.

**cullion**, a despicable fellow, a lout, iii. 163; *cullions*, v. 120.

**cullionly**, despicable, base, viii. 42: see the preceding article.

**cunning**, knowledge, skill: *the boldness of my cunning* ("confidence

of my sagacity," STEEVENS), i. 527; *Wherein your cunning can assist me much*, iii. 104; *Is this thy cunning*, v. 30; *of thy cunning had no diffidence*, v. 56; *in very spite of cunning*, vi. 120; *Shame, that they wanted cunning, in excess, Hath broke their hearts* (Excess of shame that they were not knowing or wise enough to banish you, &c.), vii. 99; *with as much modesty* (propriety) *as cunning*, vii. 350; *errs in ignorance, and not in cunning* (knowingly), viii. 184; *Virtue and cunning* ix. 53; *a solemn wager on your cunnings*, vii. 409.

**cunning**, knowing, skilful: *cunning men*, iii. 114; *cunning schoolmasters*, iii. 117; *Cunning in music*, iii. 130; *cunning in Greek*, ibid.; *nature's own sweet and cunning hand*, iii. 330; *cunning in fence*, iii. 373; *wherein cunning, but in craft?* iv. 244; *Margery Jourdain, the cunning witch*, v. 116; *A cunning man* (a wizard, an astrologer) *did calculate my birth*, v. 179; *cunning cooks*, vi. 457.

**Cupid** *is a good hare-finder, and Vulcan a rare carpenter—To tell us*, "Do you scoff and mock in telling us that Cupid, who is blind, is a good hare-finder, which requires a quick eyesight, and that Vulcan, a blacksmith, is a rare carpenter?" (TOLLET), ii. 78: Perhaps.

**curb**, to bend, to cringe (Fr. *courber*): *Yea, curb and woo*, vii. 384.

**curiosity**, "in the time of Shakespeare, was a word that signified *an over-nice scrupulousness* in manners, dress, &c." (STEEVENS): *they mocked thee for too much curiosity* ("finical delicacy," WARBURTON), vii. 75; *curiosity* ("exactest scrutiny," WARBURTON) *in neither can make choice of either's moiety*, viii. 5; *The curiosity of nations*, viii. 18; *mine own jealous curiosity* ("a *punctilious jealousy*, resulting from a scrupulous watchfulness of his own dignity," STEEVENS), viii. 26.

**curious**, scrupulous, over-punctilious: *curious I cannot be with you*, iii. 174; *Though you be therein curious*, viii. 306; *This is too curious-good*, ix. 310.

**curious-knotted** *garden*, ii. 167: "Ancient gardens abounded with figures, of which the lines intersected each other in many directions. Thus, in *King Richard II.*

> 'Her fruit-trees all unprun'd, her hedges ruin'd,
> Her *knots* disorder'd, &c.'"

(STEEVENS): "The beds, or plots, disposed in mathematical symmetry, were the knots" (KNIGHT).

**'currents** *of a heady fight—All the*, iv. 229: see note 39, iv. 229.

**cursed**, "under the influence of a malediction, such as mischievous beings have been supposed to pronounce upon those who had offended them" (STEEVENS): *unless a man were cursed*, vi. 117.

**cursorary**, cursory, iv. 513.

**curst**, shrewish, cross-grained, ill-tempered, fierce, irascible, angry: *She is curst*, i. 326; *she's too curst*, ii. 85; *curst wives*, ii. 192; *I was*

*never curst*, ii. 300; *she is intolerable curst*, iii. 122; *Katharine the curst*, iii. 123; *a curst shrow*, iii. 191; *be curst and brief* ("alludes to the proverb, 'A curst *cur* must be tied *short*,'" DOUCE), iii. 360; *they* (bears) *are never curst, but when they are hungry*, iii. 454; *be not so curst*, v. 342; *with curst* ("severe, harsh, vehemently angry," JOHNSON) *speech*, viii. 39; *Finding their enemy to be so curst*, ix. 252.

**curst**, froward, perverse; *a curst necessity*, iv. 423.

**curstness** *grow to the matter—Nor*, "Let not ill-humour be added to the real subject of our difference" (JOHNSON), viii. 276.

**curtains**—*Their raggèd*, Their tattered colours, iv. 484.

**curtal** *dog*, i. 383; ii. 37; ix. 436: "Originally the dog of an unqualified person, which by the forest laws must have its tail cut short, partly as a mark, and partly from a notion that the tail of a dog is necessary to him in running. In later usage, *curtail-dog* means either a common dog, not meant for sport, or a dog that missed his game. It has the latter sense in this passage [*i.e.* in the first of the above passages,—*Hope is a curtal dog*]." Nares's *Gloss.*

**curtal**—*Bay*, a docked bay horse ("a proper name for a horse, as well as an appellation for a docked one," DOUCE), iii. 233.

**curtle-axe**, a cutlass, iii. 23; iv. 484.

**cust-alorum**, i. 361: Is this intended for an abbreviation of *Custos rotulorum?* or does Shallow (which is rather unlikely) blunder here? or is the text somewhat corrupted?

**custard**—*Like him that leaped into the*, iii. 244: "It was a foolery practised at city entertainments, whilst the jester or zany was in vogue, for him to jump into a large deep custard, set for the purpose, 'to set on a quantity of barren spectators to laugh,'" as our poet says in his *Hamlet*" (THEOBALD): and see *The Devil is an Ass,—Jonson's Works*, vol. v. p. 14, ed. Gifford: In the passage of our text there certainly seems to be an allusion to some particular occurrence of the time.

**custard-coffin**, the raised crust of a custard, iii. 169: compare *coffin*.

**customer**, a cant term for a loose woman: *I think thee now some common customer*, iii. 305; *I marry her!—what, a customer!* viii. 211.

**customer**, an accustomed visitor: *You minion, you, are these your customers?* ii. 50 ("Aventore, *a customer, a commer or a frequentor to a place.*" Florio's *Ital. and Engl. Dict.*: Malone's explanation of *customers* in this passage is strangely wrong).

**cut**; a familiar name for a common horse (either from its being docked or gelded), and sometimes applied to a man as a term of reproach: *call me cut*, iii. 342; *beat Cut's saddle*, iv. 221; *a white cut, forth for to ride*, ix. 163.

**cut** *and long-tail—under the degree of a squire—Come*, i. 416; *come cut*

*and long-tail to him*, ix. 204: In the first of these passages Slender means to say, "Come what persons will, under the degree of a squire;" and, though, in the second passage, the Gaoler's daughter is speaking of the unrivalled accomplishments of the *horse* which she imagines Palamon has given to her, it seems to be agreed that the expression *Come cut and long-tail* was originally derived from *dogs*, and equivalent to "Come *dogs* of all sorts." ("Yea, even their verie *dogs*, Rug, Rig, and Risbie, yea, *cut and long-taile*, they shall be welcome." Ulpian Fulwel's *Art of Flattery*, 1576, sig. G 3:

> "When as Dorilus arose,
> Whistles *Cut-tayle* from his play,
> And along with them he goes."
> Drayton, *The Shepheards Sirena*, p. 152; appended to *The Battaile of Agincourt*, &c., 1627.—

In vol. ii. p. 671 of the second edition of his *Shakespeare* Mr. Collier observes; "The Rev. Mr. Dyce in a note on 'Wit at several Weapons' (B. and F. iv. 39) says that *cut and long-tail* means 'dogs of all kinds.' What marks of admiration would he not have placed after it, if any other editor had committed such a mistake!" Here I *might* indeed be excused if I had recourse to "marks of admiration" at the astonishing inconsistency of Mr. Collier, who, when he wrote what I have just quoted, must have *entirely forgotten that in* vol. i. p. 222 *of the same edition* he had given the following note on *The Merry Wives of Windsor*, act iii. sc. 4; "*come cut and long-tail*,] A phrase expressive of dogs of every kind; which Slender applies to persons precisely in the same way as by [sic] Pompey in Beaumont and Fletcher's 'Wit at several Weapons' (edit. Dyce, iv. p. 39)."

**cutler's** *poetry upon a knife*, ii. 417: "Knives as Sir J. Hawkins observes, were formerly inscribed, by means of aquafortis, with short sentences in distich" (REED).

**cuttle**, iv. 340: We are informed by Greene that "The knife [for cutting a purse is called] the Cuttle boung." *Notable Discouery of Coosenage*, &c., 1592, sig. C 2; and so too by Dekker (who has "Cuttle-*bung*") in his *Belman of London*, &c., sig. H verso, ed. 1608; and here perhaps *cuttle* may be explained "cutpurse:" but the context would rather show that (as Nares in *Gloss.* suggests) it is equivalent to "cutter, swaggerer, bully." (Todd, in his ed. of *Johnson's Dict.*, says that Shakespeare's commentators "were not aware that *cuttle* is a serious term [for a knife], in use long before Shakespeare wrote:" What should have made him suppose that they were not aware of it?)

**cypress** *let me be laid—In sad*, Let me be laid in a coffin made of sad cypress-wood, iii. 344: Here some prefer understanding *cypress* to mean "a shroud of *cypress* or *cyprus*" (see the next article): but it is at least certain that formerly coffins were frequently made of cypress-wood; and Douce remarks that "the expression *laid* seems

more applicable to a coffin than to a shroud, and also that the shroud is afterwards expressly mentioned by itself." (According to Fortiguerra, when Astolfo died;

"non fu posto in una buca,
Ma con incenso, mirra, ed elisire
Fu imbalsamato, acciò si riconduca
Intero in Francia, e di *nero cipresso*
Fero *una cassa*, e sel portaro appresso."
*Ricciardetto*, c. xix. st. 82.)

**cyprus**, *cipres*, or *cypress*, a fine transparent stuff, similar to crape, either white or black, but more commonly the latter, iii. 357, 470. (It appears by a letter of H. Walpole to Sir H. Mann, dated April 25th, 1743, that even at that period *cypress* was synonymous with *crape*: "If one did lose a husband or a lover, there are those becoming comforts, weeds and *cypresses*, jointures and weeping Cupids." *Letters*, vol. i. p. 240, ed. Cunningham.)

## D.

**daff**, to doff, to do off, to put off, ii. 137; iv. 271; viii. 339; *daffed*, ii. 102; ix. 424, 434; *daffest*, viii. 222.

**dagger** *hath mista'en,—for, lo, his house Is empty on the back of Montague—This*, vi. 481: His dagger having been worn, as daggers often were, behind his back.

**dagger**—*Laying down her*, vi. 460: see *Knife I'll help*, &c.

**dagger** *of lath*, the wooden instrument which was sometimes carried by the Vice in the old Moralities, and with which he used to belabour the Devil (see *Vice*, &c.), iii. 383; iv. 235.

**Dagonet**, *in Arthur's show—I was then Sir*, iv. 360: "The question whether Shallow represented Sir Dagonet at Mile-end-green or Clement's inn, although it has been maintained on either side with great plausibility, must ever remain undecided; but Mr. Malone's acute and ingenious conjecture, that *Arthur's show* was an *exhibition of archery*, and not an *interlude*, will no longer admit of any doubt. The truth of both these positions will appear from the following circumstances. In 1682 there was published 'A remembrance of the worthy *show* and shooting by the Duke of Shoreditch and his associates the worshipful citizens of London upon Tuesday the 17th of September 1583, set forth according to the truth thereof to the everlasting honour of the game of shooting in the long bow. By W. M.,' in p. 40 of which book is this passage: 'The prince of famous memory King Henry the Eighth, having red in the chronicles of England, and seen in his own time how armies mixed with good archers have evermore so galled the enemy, that it hath been great cause of the victory, he being one day *at Mile-end when prince Arthur and his knights were there shooting* did

greatly commend the game, and allowed thereof, lauding them to their encouragement.' One should be very much inclined to suppose this decisive of the first question, and that these *shows* were usually held at *Mile-end;* but this is by no means the case. The work proceeds to state that King Henry the Eighth, keeping at one time a princely court at Windsor, caused sundry matches to be made concerning shooting with the long bow; at which one Barlo, who belonged to his majesty's guard, remaining to shoot, the king said to him, 'Win thou all, and thou shalt be duke over all archers.' Barlo drew his bow and won the match; whereat the king being pleased, commended him for his good archery; and the man dwelling in Shoreditch, the king named him *Duke of Shoreditch.* One of the successors to this duke appointed a *show* on the 17th of September 1583, to be held in Smithfield and other parts of the city, which is here very circumstantially described; and among many other curious particulars it is mentioned that the citizens and inhabitants of Fleetbridge, &c., followed with a *show* worth beholding of seemly archers; 'then the odd devise of *Saint Clements parish*, which but ten days before had made the same *show* in their own parish, in setting up the queen's majesties stake in Holborn fields, which stakemaster Knevit, one of the gentlemen of her majesties chamber, gave unto them at his cost and charges; and a *gunn* worth three pound, made of gold, to be given unto him that best deserved it by shooting in a peece at the mark which was set up on purpose at Saint Jame's wall.' This, however, was not solely a shooting with fire-arms, but also with bows: for in the account of the *show* itself, which immediately follows, men bearing 'shields and shafts' are mentioned, and 'a worthy *show of archers following.*' In the continuation of the description of the Smithfield *show* mention is made of 'the baron *Stirrop*, whose costly stake will be in memorys after he is dead, now standing at *Mile-end;*' and again, 'And this one thing is worthy of memory, that upon the day of *Prince Arthur's shooting*, which was five weeks before this show, the duke, willing to beautifie the same in some seemly sort, sent a buck of that season by the marquess *Barlo* (the name of this person was kept up long after his decease), accompanied with many goldsmiths, who coming in satten dublets and chains of gold about their bodies, with horns at their backs, did all the way wind their horns, and presented the same to *prince Arthur*, who was at his tent, which was at *Mile-end green.*' We see therefore that Shakespeare having *both these shows* in his recollection, has made Shallow, a talkative simpleton, refer to them indistinctly, and that probably by design, and with a due attention to the nature of his character. What Shallow afterwards says about the management of the *little quiver fellow's* piece, or *caliver*, will not weigh in either scale; because in all these *shows* there were musketeers. In that at Smithfield the feryers marched, consisting of 'one hundred handsome fellowes with *calivers* on their necks, all trimly

decked with white feathers in their hats.' *Maister Thomas Smith*, who in Mr. Malone's note is said to have personated Prince Arthur, was 'chiefe customer to her majesty in the port of London;' and to him Richard Robinson, a translator of several books in the reign of Elizabeth, dedicated his *Auncient order, societie and unitie laudable of Prince Arthure and his knightly armory of the round table, with a threefold assertion frendly in favour and furtherance of English archery at this day*, 1583, 4to. Such part of this work as regards Prince Arthur is chiefly a translation from the French, being a description of the arms of the knights of the round table; the rest is a panegyric in verse by Robinson himself in praise of archery. It appears from the dedication that King Henry VIII. confirmed by charter to the citizens of London, the 'famous order of knightes of prince Arthur's round table or society: like as in his life time when he sawe a good archer in deede, he chose him and ordained such a one for a knight of the same order.' . . . . Whatever part Sir Dagonet took in this show would doubtless be borrowed from Mallory's romance of the *Mort Arture*, which had been compiled in the reign of Henry VII. What there occurs relating to Sir Dagonet was extracted from the excellent and ancient story of *Tristan de Leonnois*, in which Dagonet is represented as the fool of king Arthur. He is sometimes dressed up in armour and set on to attack the knights of Cornwall, who are uniformly described as cowards. It once happened that a certain knight, who for a particular reason had been called *Sir Cotte mal taillée* by Sir Kay, king Arthur's seneschal, was, at the instance of Sir Kay, attacked by poor Dagonet; but the latter was very soon made to repent of his rashness and thrown over his horse's crupper. On another occasion Tristan himself, in the disguise of a fool, handles Sir Dagonet very roughly; but he, regardless of these tricks of fortune, is afterwards persuaded to attack Mark the king of Cornwall, who is in reality a coward of the first magnitude. Mark, supposing him to be Lancelot of the lake, runs away, and is pursued by the other; but the persons who had set on Sir Dagonet, becoming apprehensive for the consequences, follow them, as 'they would not,' says the romance, 'for no good, that Sir Dagonet were hurt; for king Arthur loved him passing well, and made him knight with his owne hands." King Mark at length meets with another knight, who, perceiving his cowardice, attacks Dagonet and tumbles him from his horse. In the romance of *Sir Perceval li Gallois*, Kay, the seneschal of Arthur, being offended with Dagonet for insinuating that he was not the most valorous of knights, kicks him into the fire. So much for the hero personated by Master Justice Shallow" (DOUCE).

**Daintry**, Daventry, v. 311.

**dainty**—*Make:* see *make dainty.*

**daisy**—*There's a*, vii. 401: Does Ophelia mean that the daisy is for

herself? "Greene, in his *Quip for an Upstart Courtier*, has explained the significance of this flower: '—Next them grew the *dissembling daisie*, to warne such light-of-love wenches not to trust every faire promise that such amorous bachelors make them' [Sig. B 2 verso, ed. 1620]" (HENLEY).

**Damascus**, *be thou cursèd Cain—This be*, v. 18: Ritson quotes: "*Damascus* is as moche to saye as shedynge of blood. For there *Chaym* slowe *Abell*, and hidde hym in the sonde." *Polychronicon*, fo. xii.

**damn**, to condemn: *with a spot I damn him*, vii. 168; *or else we damn thee*, viii. 254.

**damn'd** *in a fair wife*, viii. 132: see note 6, viii. 132.

**Damon** *dear*, vii. 371: The ballad (for it would seem to have been a ballad) which furnished this quotation was most probably on the story of Damon and Pythias.

**Dan** *Cupid*, ii. 189: *Dan*—lord, sir, master—is the corruption of *Dan*, for *Dominus;* originally a title applied to monks, which at last, when it became rather obsolete, was used sportively, as in the present passage.

**dance**, to make to dance: *more dances my rapt heart*, vi. 231.

**dancing** *horse—The:* see *horse*, &c.

**dancing-rapier**—*A*, vi. 295: Compare *no sword worn But one to dance with!* iii. 222, and *he at Philippi kept His sword e'en like a dancer*, viii. 323.

**danger**—*Within one's*, Meant properly "within one's power or control, liable to a penalty which he might impose;" but it was often, as in the first of the following passages, equivalent to "in debt to one:" *You stand within his danger, do you not?* ii. 401; *Come not within his danger by thy will*, ix. 244 (With the first of these passages compare the xxviii$^{th}$ of *A Hundred Mery Talys*, 1526, in which tale a woman, having vainly tried to borrow "a cuckold's hat" from her female married acquaintance, declares to them at last, "yf I lyue another yere I wyll haue one of myn own and be out of my neyghbours *daunger*" (*i.e.* be not under the necessity of standing indebted to my neighbours), p. 53, ed. 1866).

**dank** *here as a dog—As:* see *dog—As dank*, &c.

**Danskers**, Danes, vii. 332.

**dare**, a defiance, a challenge: *Sextus Pompeius Hath given the dare to Cæsar*, viii. 262.

**dare**, to terrify: *dare the field*, iv. 484; *dare us with his cap like larks*, v. 536,—on which passage Steevens observes; "It is well known that the hat of a cardinal is scarlet; and that one of the methods of *daring* larks was by small mirrors fastened on scarlet cloth, which

engaged the attention of these birds while the fowler drew his net over them." ("They set out their faces as Fowlers do their *daring glasses*, that the Larkes that soare highest may stoope soonest." Greene's *Neuer too late*, First Part, sig. B 3 verso, ed. 1611.)

**Darius**—*The rich-jewell'd coffer of*, v. 28: "When Alexander the Great took the city Gaza, the metropolis of Syria, amidst the other spoils and wealth of Darius treasured up there, he found an exceeding rich and beautiful little chest or casket. Having surveyed the singular rarity of it, and asked those about him what they thought fittest to be laid up in it; when they had severally delivered their opinions, he told them, he esteemed nothing so worthy to be preserved in it as Homer's *Iliads*. Vide Plutarchum in *Vita Alexand. Magni*" (THEOBALD): "The very words of the text are found in Puttenham's *Arte of English Poesie*, 1589; 'In what price the noble poemes of Homer were holden with Alexander the Great, insomuch as every night they were layd vnder his pillow, and by day were carried in *the rich iewell cofer of Darius*, lately before vanquished by him in battaile' [p. 12]" (MALONE).

**darkling**, in darkness, ii. 282; viii. 30, 357.

**darnel**, iv. 512; v. 52; viii. 91: This weed, "*darnel* (*lolium temulentum*), annual darnel or ray grass, grows in fields, has a tall stout stem with rough leaves, flowers in July or August," &c. Beisly's *Shakspere's Garden*, &c., p. 113: On the second of the passages referred to in this article Steevens has the following note; "'Darnel (says Gerard) *hurteth the eyes, and maketh them dim*, if it happen either in *corne for breade*, or drinke.' Hence the old proverb—*Lolio victitare*, applied to such as were dim-sighted..... Pucelle means to intimate, that the corn she carried with her, had produced the same effect on the guards of Rouen; otherwise they would have seen through her disguise, and defeated her stratagem."

**darraign** *your battle*, v. 256: Johnson explains this, "Range your host, put your host in order:" Steevens observes, "The quartos read '*Prepare* your battle:'" Nares, in his *Gloss.*, gives "*To Darraign*. To arrange an army, or set it in order of battle. Of uncertain derivation. . . . Often for to fight a battle, and even when between two combatants." ("*Dare*, Audere.... Hinc etiam *daren, darraine, darreigne battle* frequenter occurrunt apud Chaucerum. Nisi putes hæc à causis forensibus ad armorum certamina fuisse translata: ut sint à Normannico, *desrener*, quod idem cum Dirationare vel Disrationare." Junii *Etymol. Angl.*: "Desrener. *To dereine; to justifie, or make good, the denyall of an act or fact.* Norm." Cotgrave's *Fr. and Engl. Dict.*: "Darreine. Fr. *Desrener*. Lat. *Derationare*. To contest." Tyrwhitt's *Gloss. to Chaucer*.)

**dash** *the herald will contrive—Some loathsome*, ix. 277: "In the books of heraldry a particular mark of disgrace is mentioned, by which the escutcheons of those persons were anciently distinguished, who

'discourteously *used* a widow, maid, or wife, *against her will*,'" &c. (MALONE).

**date**, a fruit which was formerly used in various kinds of pastry and other dishes, and which frequently gave rise to quibbles, as in the following passages: *Your date is better in your pie and your porridge than in your cheek*, iii. 203; *and then to be baked with no date in the pie*, &c., vi. 19.

**daub**, to disguise: *I cannot daub it further*, viii. 84; *he daub'd his vice*, v. 401.

**daubery**, imposture, gullery, juggling, i. 430.

**Davy** *Gam:* see *Gam—Davy.*

**day-bed**, a couch, a sofa, iii. 348; v. 406.

**day-woman**, a dairy-woman, ii. 172.

**deal**, a part, a portion: *My shepherd's pipe can sound no deal* ("in no degree, more or less," STEEVENS), ix. 436.

**deal** *in her command, without her power*, i. 274: "Shakespeare, I conceive, had here in his thoughts vicarious and delegated authorities. He who 'deals in the command,' or, in other words, executes the office of another, is termed his lieutenant or vicegerent; and is usually authorized and commissioned to act by his superior. Prospero therefore, I think, means to say, that Sycorax could control the moon, and act as her vicegerent, without being commissioned, authorized, or *empowered* by her so to do" (MALONE): "[We have here] the original and etymological sense of *power* or *pouvoir; potestas*, not *vis;* what we now call *authority* or *legal power*" (WALKER): In this passage *without her power* has been explained "beyond her power,"—quite erroneously, I believe.

**dealt** *on lieutenantry*, "fought by proxy, made war by his lieutenants, or on the strength of his lieutenants" (STEEVENS), viii. 323.

**dear** *loss—The*, i. 269; *Full of dear guiltiness*, ii. 250; *the clamours of their own dear groans*, ii. 252; *it is a dear expense*, ii. 267; *dear perfection*, iii. 294; vi. 405; *in terms so bloody and so dear*, iii. 386; *my dear offence*, iv. 13; *a dear account*, iv. 105; *thy dear exile*, iv. 114; *so dear a show of zeal*, iv. 296; *this dear and deep rebuke*, iv. 387; *your dear offences*, iv. 441; *in such dear degree*, v. 367; *so dear a loss* (three times), v. 377; *dear petition*, vi. 113; *this dear sight*, vi. 322; *O dear account!* vi. 399; *full of charge Of dear import*, vi. 472; *In dear employment*, vi. 474; *dear divorce 'Twixt natural son and sire!* vii. 78: *our dear peril*, vii. 94; *some dear cause*, viii. 90; *their dear loss*, viii. 508; *many dearer* ("of greater value," JOHNSON) *in this bloody fray*, iv. 296; *dearest spirits*, ii. 174; *dearest groans*, iii. 287; *dearest enemy*, iv. 260; *dearest speed*, iv. 299; *dearest need*, v. 443; *dearest foe*, vii. 311; *dearest action*, viii. 145; *dearest spite*, ix. 350: "Tooke has so admirably accounted for the

application of the epithet *dear* by our ancient writers to any object which excites a sensation of *hurt, pain*, and consequently of *anxiety, solicitude, care, earnestness*, that I shall extract it as the best comment upon the *apparently* opposite uses of the word in our great poet; '*Dearth* is the third person singular of the English (from the Anglo-Saxon verb Derian, nocere, lædere), *to dere*. It means some or any season, weather, or other cause, which *dereth, i.e.* maketh *dear*, hurteth, or doth mischief.—The English verb *to dere* was formerly in common use.' He then produces about twenty examples, the last from *Hamlet* [act i. sc. 2],

> 'Would I had met my *dearest* foe in heaven
> Ere [Or ever] I had seen that day.'

Tooke continues; 'Johnson and Malone, who trusted to *their* Latin to explain *his* (Shakespeare's) English, for *deer* and *deerest* would have us read *dire* and *direst;* not knowing that Dere and Deriend mean *hurt* and *hurting*, *mischief* and *mischievous;* and that their Latin *dirus* is from our Anglo-Saxon Dere, which they would expunge.' ΕΠΕΑ ΠΤΕΡΟΕΝΤΑ, vol. ii. p. 409. A most pertinent illustration of Tooke's etymology has occurred to me in a Ms. poem by Richard Rolle the Hermit of Hampole;

> 'Bot flatering lele and loselry,
> Is grete *chepe* in thair courtes namly,
> The most *derthe* of any, that is
> Aboute tham there, is sothfastnes. *Spec. Vitæ*'"

(SINGER): see too Richardson's *Dict.*, where Tooke's explanation of *dear* is given as the true one: "Throughout Shakespeare and all the poets of his and a much later day, we find this epithet [*dearest*] applied to that person or thing, which, for or against us, excites the liveliest and strongest interest. It is used variously, indefinitely and metaphorically, to express the warmest feelings of the soul; its nearest, most intimate, home and heartfelt emotions: and here ['my dearest foe,' *Hamlet*, act i. sc. 2], no doubt, though, as every where else, more directly interpreted, signifying 'veriest, extremest,' must by consequence and figuratively import 'bitterest, deadliest, most mortal.' As extremes are said in a certain sense to approximate, and are in many respects alike or the same, so this word is made in a certain sense to carry with it an union of the fiercest opposites: it is made to signify the extremes of love and hatred. It may be said to be equivalent generally to *very;* and to import 'the excess, the utmost, the *superlative*' of that, whatever it may be, to which it is applied. But to suppose, with Tooke (*Divers. of Purl.* ii. 409), that in *all* cases *dear* must at that time have meant 'injurious,' as being derived from the Saxon verb *dere*, to hurt, is perfectly absurd. Dr. Johnson's derivation of the word, as used in this place, from the Latin *dirus*, is doubtless ridiculous enough: but Tooke has not produced a single instance of the use of it, *i.e.* of the adjective, in the sense upon which he insists; except, as he pretends, from our author,"

&c. (CALDECOTT): "Horne Tooke (*Divers. of Purley*, 612, &c.) makes a plausible case in favour of *dear* being derived from the ancient verb *derian*, to hurt, to annoy, and of its proper meaning being, therefore, injurious or hateful [hurtful]. His notion seems to be, that from this *derian* we have *dearth*, meaning properly that sort of injury which is done by the weather, and that, a usual consequence of dearth being to make the produce of the earth high-priced, the adjective *dear* has thence taken its common meaning of precious. This is not all distinctly asserted; but what of it may not be explicitly set forth is supposed and implied. It is, however, against an explanation which has been generally accepted, that there is no appearance of connexion between *derian* and the contemporary word answering to *dear* in the sense of high-priced, precious, beloved, which is *deore*, *dûre*, or *dŷre*, and is evidently from the same root, not with *derian*, but with *deóran*, or *dŷran*, to hold dear, to love. There is no doubt about the existence of an old English verb *dere*, meaning to hurt, the unquestionable representative of the original *derian*: thus in Chaucer (*C. T.* 1824) Theseus says to Palamon and Arcite, in the Knight's Tale;

> 'And ye shul bothe anon unto me swere
> That never mo ye shul my contree *dere*,
> Ne maken werre upon me night ne day,
> But ben my frendes in alle that ye may.'

But perhaps we may get most easily and naturally at the sense which *dear* sometimes assumes by supposing that the notion properly involved in it of love, having first become generalized into that of a strong affection of any kind, had thence passed on into that of such an emotion the very reverse of love. We seem to have it in the intermediate sense in such instances as the following;

> 'Some *dear* cause
> Will in concealment wrap me up a while.' *Lear*, iv. 3.

> 'A precious ring; a ring that I must use
> In *dear* employment.' *Romeo and Juliet*, v. 3.

And even when Hamlet speaks of his '*dearest* foe,' or when Celia remarks to Rosalind, in *As You like It*, i. 3, 'My father hated his [Orlando's] father *dearly*,' the word need not be understood as implying more than strong or passionate emotion" (CRAIK).

**dear'd**, endeared, viii. 268.

**dearly**—*Hated his father*, iii. 20; *how dearly ever parted* ("however excellently endowed," JOHNSON), vi. 68; *we dearly grieve*, vii. 391: see *dear*, &c.

**dearth** *and rareness*—*And his infusion of such*, vii. 427: "*Dearth* is dearness, value, price: 'and his internal qualities of such value and rarity [excellence]'" (JOHNSON).

**Death** *his court; and there the antic sits*, &c.—*Keeps*, iv. 151: "Some part of this fine description might have been suggested from the

seventh print in the *Imagines Mortis*, a celebrated series of wooden cuts which have been improperly attributed to Holbein. It is probable that Shakespeare might have seen some spurious edition of this work; for the great scarcity of the original in this country in former times is apparent, when Hollar could not procure the use of it for his *copy* of the Dance of Death" (DOUCE).

**death**, *which laugh'st us here to scorn—Thou antic*, v. 76: Perhaps in this passage, too, the idea was suggested by the work mentioned in the preceding article.

**death**—*That whoso draws a sword, 'tis present*, That whoso draws a sword within the precincts of the court is liable to be punished with death, v. 60.

**death**—*Took it, on his*, iv. 8: This is explained by Steevens, "Entertained it as his fixed opinion, when he was dying:" but I believe that here *upon his death* is merely an asseveration, or sort of oath, as it is in *King Henry IV.*, Part First, act v. sc. 4, where Falstaff says, "*I'll take it upon my death*, I gave him this wound in the thigh." Compare, too;

> "*Gripe.* But I am sure she loues not him.
> *Will.* Nay, I dare *take it on my death* she loues him."
> *Wily Beguilde*, sig. c verso, ed. 1606.

**death**—*To please the fool and*: see *fool and death*, &c.

**death's** *fool—Merely, thou art*: see *fool—Merely*, &c.

**death's-man**, an executioner, v. 169; viii. 102; ix. 301; *deaths-men*, v. 323.

**death-practis'd** *duke—The*, The duke whose death is planned by stratagem or treachery (see *practice*), viii. 102.

**death-tokens** *of't—The*, "Alluding to the decisive spots appearing on those infected by the plague" (STEEVENS), vi. 50: compare *Lord's tokens—The*, and *token'd pestilence—The*.

**debate**, contention, fighting: *lost in the world's debate*, ii. 165; *this debate that bleedeth at our doors*, iv. 378 ("God make you a fortunate knight, and giue you good successe in all your *debates*." Shelton's translation of *Don Quixote*, Part First, p. 22, ed. 1612: Dryden uses the word in the same sense;

> "Till in some living stream I cleanse the guilt
> Of dire *debate* and blood in battle spilt."
> *Æneid*, B. ii. v. 978).

**debitor** *and creditor*, viii. 133, 494: That is, says Johnson, "an accounting-book" (Compare the title-page of a very early work on book-keeping; "A Profitable Treatyce called the Instrument or Boke to learne to knowe the good order of the kepyng of the famouse reconynge, called in Latyn, Dare and Habere, and in Englyshe, *Debitor and Creditor*," &c., 1543, 4to).

**deceivable**, deceptious, iii. 384; iv. 139.

**deck**, a pack of cards: *The king was slily finger'd from the deck*, v. 312.

**deck'd** *the sea with drops full salt*, i. 204: Here *deck'd* would seem to be a form, if it be not a corruption, of the provincialism *degg'd*, *i.e.* "sprinkled." ("DEG, To sprinkle." *Craven Dialect.*)

**decline**, to lean, to incline: *far more to you do I decline*, ii. 33 (and see note 53, ii. 33); *declining their rich aspect to the hot breath of Spain*, ii. 36.

**decline**, to "run through from first to last—a phrase the poet borrowed from his grammar" (MALONE): *Decline all this*, v. 426; *I'll decline the whole question* ("deduce the question from the first case to the last," JOHNSON), vi. 46.

**decrees**, "resolutions" (WALKER): *That so my sad decrees may fly away*, vi. 352.

**deed** *of saying—The*, "The doing of that which we have said we would do, the accomplishment and performance of our promise" (MALONE), vii. 85.

**deem**, a judgment, an opinion, a notion: *what wicked deem is this?* vi. 87.

**deep-fet**, deep-fetched, v. 145.

**deer**, animals in general: *such small deer*, viii. 71.

**default**—*In the*, "At a need" (JOHNSON), iii. 239.

**defeat**, an undoing, a destruction: *A damn'd defeat was made*, vii. 354; *their defeat Doth by their own insinuation grow*, vii. 425.

**defeat**, to undo, to alter, to disguise: *defeat thy favour* (countenance) *with an usurped beard*, viii. 153.

**defeature**, alteration of features, deformity, disfigurement, ix. 247; *defeatures*, ii. 17, 64.

**defence**, the science of defence, of sword-play: *For art and exercise in your defence*, vii. 408.

**defend**—*God:* see *God defend.*

**defend**—*Heaven:* see *heaven defend.*

**defensible**—*Where nothing but the sound of Hotspur's name Did seem*, iv. 335: "*Defensible* does not in this place mean *capable of defence*, but *bearing strength, furnishing the means of defence;* the passive for the active participle [sic]" (MALONE).

**defiance**, a refusal: *Take my defiance*, i. 505.

**deformed** *hand—Time's*, Time's deforming hand, ii. 64 (the passive participle for the active).

**deftly**, dexterously, adroitly, vii. 262.

**defunctive**, funereal, ix. 445.

**defy**, to refuse, to reject, to renounce: *I defy all angels*, i. 391; *I defy all counsel*, iv. 52; *All studies here I solemnly defy*, iv. 218; *I defy the tongues of soothers*, iv. 267; *I do defy thy conjurations*, vi. 475; *Age, I do defy thee*, ix. 433; *breaths that I defied not*, iii. 94.

**degrees**, steps: *the base* ("low," JOHNSON, lower) *degrees By which he did ascend*, vii. 126.

**delations**, accusations, informations, viii. 187.

**delighted** *spirit—The*, "The spirit accustomed here to ease and delights" (WARBURTON), "The spirit engaged in earthly delights, enjoying the pleasures of this world" (WALKER), i. 505.

**delighted** *beauty lack*, &c.—*If virtue no*, viii. 152: "The meaning, I believe, is, if virtue comprehends every thing in itself, then your virtuous son-in-law of course is beautiful: he has that beauty which delights every one. *Delighted* for *delighting*; Shakespeare often uses the active and passive participles indiscriminately" (STEEVENS): Here Walker explains *delighted* "endowed with delights, *deliciis exornata*."

**delighted**—*The more delay'd*, The more delighting or delightful for being delayed, viii. 492.

**deliverly**, nimbly, actively, ix. 164.

**demerits**, synonymous with *merits*: *Of his demerits rob Cominius*, vi. 143; *my demerits May speak, unbonneted*, &c., viii. 138.

**demise**, to transfer, to convey, v. 430.

**demurely** *wake the sleepers*, viii. 347: see note 174, viii. 347.

**demuring**, looking demurely, viii. 358.

**den**: see *god-den* and *good den*.

**denay**, a denial, iii. 346 ("Of milde *denaies*, of tender scornes," &c. Fairfax's translation of Tasso's *Gerusalemme*, B. xvi. st. 25).

**denay'd**, denied, v. 121.

**denier**, "the twelfth part of a French *sous*" (STEEVENS), used to signify a very trifling sum, iii. 499; iv. 264; v. 348.

**denunciation**, i. 467: see note 18, i. 467.

**deny**, to refuse, to reject, to renounce: *Do all they deny her?* iii. 234; *deny his offer'd homage* (refuse to receive the homage he offers), iv. 127; *With mine own tongue deny my sacred state*, iv. 171; *He does deny him*, vii. 43; *And he that's once denied will hardly speed*, vii. 43.

**depart**, a departure: *At my depart I gave this unto Julia*, i. 353; *at my depart for France*, v. 105; *your loss and his depart*, v. 249; *At my depart*, v. 293.

**depart**, to separate: *Ere we depart, we'll share a bounteous time*, vii. 14.

depart *with*, to part with: *Which we much rather had depart withal*, ii. 179; *I may depart with little*, ix. 133; *Hath willingly departed with a part*, iv. 34.

departing—*Like life and death's*, v. 269: "*Departing* for *separation*" (MALONE): but see note 88, v. 269.

depend, to be in service: *the remainder, that shall still depend*, viii. 31; *So stinkingly depending*, i. 510.

depend—*Our jealousy Does yet*, viii. 479: "My suspicion is yet undetermined; if I do not condemn you, I likewise have not acquitted you. We now say, the *cause* is *depending*" (JOHNSON).

depose, to cause to make solemn deposition, "to examine on oath" (Johnson's *Dict.*): *Depose him in the justice of his cause*, iv. 111.

depose, to give witness, to attest, to declare upon oath: *seeing 'twas he that made you to depose*, v. 236.

deprave, to vilify, to traduce: *flout, deprave, and slander*, ii. 138.

deprive, to take away: *Which might deprive your sovereignty of reason*, vii. 323; *'Tis honour to deprive dishonour'd life*, ix. 307; *That life was mine which thou hast here depriv'd*, ix. 324. (There is no doubt that Gifford misunderstood the first of these passages, in which he supposed "*sovereignty*" to be "a title of respect:" The meaning is —"Which might take away the sovereignty of your reason," or, as Steevens explains it, "take away from you the command of reason, by which man is governed:" Compare "The seuenth [commandment is] to stele nor *depryue* no mannes goodes by thefte," &c. *A Hundred Mery Talys*, 1526, p. 102, ed. 1866:

> "And now, this hand, that, with vngentle force
> *Depryu'd* his life, shall with repentant seruice
> Make treble satisfaction to his soule."
> *The Tryall of Cheualry*, 1605, sig. F 3:

> "For pitty, do not my heart blood *deprive*,
> Make me not childless," &c.
> Sylvester's *Du Bartas,—The Magnificence*, p. 210, ed. 1641;

whether the original has "Ne me *priue du sang*," &c.:

> "But yet the sharp disease (which doth his health *deprive*)
> With-holdeth in some sort his senses and his wit," &c.
> *A Paradox against Libertie*, from the French of Odet de la Nove; id. p. 313:

> "In short, this day our scepter had *depriv'd*,
> Had I not," &c.
> *The History of Judith*, translated by Hudson; id. p. 377.)

deprive, to disinherit: *permit The curiosity of nations to deprive me*, viii. 18.

deracinate, to force up by the roots, to root up, iv. 513; vi. 23.

**dern**, lonely, dreary ("*Dern* [lonely], Solitarius, mœstus." Coles's *Lat. and Engl. Dict.*), ix. 47.

**derogate**, degraded: *her derogate body*, viii. 33.

**derogate**, to degrade one's self: *cannot derogate*, viii. 414; *do not* derogate, ibid.

**derogately**, with derogation, viii. 276.

**descant**—*Too harsh a*, i. 290; *on that ground I'll make a holy descant* (used metaphorically), v. 406: "The name of *Descant* is vsurped [*i.e.* used] of the musitions in diuers significations: sometime they take it for the whole harmony of many voyces; others sometime, for one of the voyces or partes; and that is, when the whole song is not passing three voyces. Last of all, they take it for singing a part extempore vpon a playnesong, in which sence we commonly vse it: so that when a man talketh of a Descanter, it must be vnderstood of one that can extempore sing a part vpon a playne song." Morley's *Plaine and Easie Introduction to Practicall Musicke*, &c., 1597, folio, p. 70: "*Descant* signified formerly what we now denominate *variations*" (MALONE).

**descry** *Stands on the hourly thought—The main*, "The main body is expected to be descried every hour" (JOHNSON), viii. 100.

**deserved**, used for *deserving: Towards her deserved children*, vi. 203.

**design**, to mark out, to show: *Justice design the victor's chivalry*, iv. 107.

**desire** *you of more acquaintance—I shall*, I shall desire more acquaintance of you, ii. 290; *I desire you of the like*, I desire the like of you, iii. 89: see note 47, ii. 290.

**despair**, *unless I be reliev'd by prayer—And my ending is*, i. 276: "This alludes to the old stories told of the despair of necromancers in their last moments, and of the efficacy of the prayers of their friends for them" (WARBURTON).

**desperate**, bold, venturous, confident: *I will make a desperate tender Of my child's love*, vi. 443.

**detect**, to display, to discover: *To let thy tongue detect thy base-born heart*, v. 258.

**detected** *for women*, i. 513: Has been explained, "suspected, accused, charged, in the matter of women:" but does it not merely mean "discovered," &c.?

**detected** *with a jealous rotten bell-wether—An intolerable fright, to be*, i. 421: Here *detected with* is equivalent to *detected of* or *by;* "I was in an intolerable fright lest I should be discovered by," &c.

**determinate**, "determined, ended, out of date. The term is used in legal conveyances" (MALONE): *My bonds in thee are all determinate*, ix. 375.

**determinate,** to end, to bring to a conclusion: *The fly-slow hours shall not determinate,* &c., iv. 114.

**determination,** an end: *Find no determination,* ix. 339.

**determine,** to put an end to: *Till his friend sickness hath determin'd me,* iv. 385.

**determine,** to end, to conclude: *Must all determine here?* vi. 214; *till These wars determine,* vi. 256; *To my determin'd time thou gav'st new date,* v. 74; *as it determines* ("as the hail-stone dissolves," MASON), viii. 332.

**detest,** a blunder for *protest: I detest, an honest maid,* i. 379; *I detest before heaven,* i. 476.

**devesting** *them,* undressing themselves, viii. 174.

**devil** *drives—He must needs go that the,* A proverbial expression, iii. 212: see it in Ray's *Proverbs,* p. 97, ed. 1768.

**devil** *i' the old play, that every one may pare his nails with a wooden dagger—This roaring,* iv. 494: An allusion to the Devil in the old Moralities, who was frequently belaboured with the wooden dagger of the Vice: see *Vice,* &c.

**devil** *rides upon a fiddle-stick—The,* iv. 244: A proverbial expression (Steevens cites from Fletcher's *Humorous Lieutenant,*

"The fiend rides on a fiddle-stick." Act iv. sc. 4).

**devote,** devoted: *devote to Aristotle's ethics,* iii. 112.

**devoted,** consecrated: *devoted charitable deeds,* v. 341.

**dewberries,** ii. 290: "Dew-berries, *Baccæ rubi repentis.*" Coles's *Lat. and Engl. Dict.*: "*Dewberry* (Rubus cæsius). This plant grows on the borders of fields and on the banks of hedges and ditches. The fruit is very pleasant to the taste, and consists of a few drupes half enclosed in the calyx and covered with a grey bloom. It generally grows close to the ground, and the fruit is ripe in September." Beisly's *Shakspere's Garden,* &c., p. 51.

**diablo,** the devil,—an exclamation (Span.), viii. 172.

**dialogue** *between the fool and the soldier,* iii. 278: "Some popular production of this kind probably then existed. It is a species of performance of which John Heywood seems to have been the inventor in the reign of Henry VIII." (COLLIER).

**Dian's** *bud o'er Cupid's flower,* ii. 308: "*Dian's bud* is the bud of the *Agnus Castus* or *Chaste Tree. Cupid's flower* is the *Viola tricolor* or *Love-in-idleness* [or *pansy* or *heart's-ease*]." STEEVENS.

**dich,** vii. 19: see note 29, vii. 19.

**Dickon,** a familiar and vulgar alteration of *Richard,* v. 456.

**Dictynna,** ii. 199 (three times): "Shakespeare might have found

this uncommon title for Diana in the Second Book of Golding's translation of Ovid's Metamorphosis" (STEEVENS): Δίκτυνα or Δίκτυνια (from δίκτυον, a *hunting-net*).

**Dido** *and her Æneas shall want troops*, viii. 353: Here *Æneas* must be an oversight of the poet for "Sychæus."

**die** *and drab I purchased this caparison—With*, "With gaming and whoring I brought myself to this shabby dress" (PERCY), iii. 457.

**diet**, the regimen prescribed for those suffering from the *lues venerea*: *like one that takes diet*, i. 295; *unless they kept very good diet*, i. 477; *The tub-fast and the diet*, vii. 67.

**diet** *me—May justly*, "May justly constrain me to fast, by depriving me of the dues of a wife" (HEATH), iii. 303.

**difference**, an heraldic term: *let him bear it for a difference* (distinction), ii. 75; *wear your rue with a difference*, vii. 401.

**differing** *multitudes*, "unsteady multitudes, who are continually changing their opinions, and condemn to-day what they yesterday applauded" (MASON), viii. 459.

**diffidence**, distrust, iv. 7; v. 56; *diffidences*, viii. 22.

**diffuse**, to disorder: *That can my speech diffuse* (That can so disorder my speech that it may be as much disguised as my person), viii. 24.

**diffused**, wild, irregular, extravagant: *some diffusèd song*, i. 434; *diffus'd attire*, iv. 513; *diffus'd infection of a man* ("I believe *diffus'd* in this place signifies *irregular, uncouth*," JOHNSON; "*diffus'd infection of a man* may mean, 'thou that art as dangerous as a pestilence that infects the air by its diffusion,'" STEEVENS), v. 343. ("He that marketh our follies in being passing humorous for the choyse of apparell, shall finde Ouids confused chaos to affoord a multitude of *defused* inuentions." Greene's *Farewell to Follie*, sig. C 2 verso, ed. 1617.)

**diggt**, Fluellen's Welsh pronunciation of *digged*, iv. 453.

**digression**, a deviation from virtue: *example my digression by some mighty precedent*, ii. 172; *my digression is so vile*, ix. 277.

**dilated** *articles allow—The scope Of these*, "The tenor of these articles, set out at large, authorizes" (CALDECOTT), vii. 306.

**dild** *you—God*: see *God dild you*.

**diminutives**, very small pieces of money: *poor'st diminutives*, viii. 350.

**dinner's** *done, we'll forth again—So soon as*, vii. 29: "*i.e.* to hunting, from which diversion, we find by Flavius's speech, he was just returned. It may be here observed, that in our author's time it was the custom to hunt as well after dinner as before" (REED).

**directitude**, vi. 233: see note 190, vi. 233.

**disable**, to detract from, to disparage, to undervalue : *disable all the benefits of your own country*, iii. 67 ; *disable not thyself*, v. 87 ; *he disabled my judgment*, iii. 90.

**disable**, to impair : *I have disabled mine estate*, ii. 341.

**disabling**, a disparaging, an undervaluing, ii. 367.

**disappointed**, vii. 327 : see note 40, vii. 327.

**disbench'd** *you*, drove you from your seat, vi. 177.

**discandy**, "to melt away from the state of being candied, like sugar, or any thing of that kind" (Nares's *Gloss.*), viii. 349 ; *discandying*, viii. 333. (The second passage is very obscure : according to Nares, *ubi supra*, "The idea is, that as the stones of the hail melted, or *discandied*, a person should die for each.")

**discharge**—*In yours and my*, "depends on what you and I are to perform" (STEEVENS), i. 226.

**disclaims** *in thee*, equivalent to *disclaims thee*, viii. 43.

**disclose**, the peeping of young birds through the shell (a technical term) : *the hatch and the disclose*, vii. 361 ; see the next article.

**disclose**, to hatch : *When that her golden couplets are disclos'd*, viii. 422 ("*Disclose* is when the young just peeps through the shell. It is also taken for laying, hatching, or bringing forth young ; as 'She disclosed three birds.'" R. Holme's *Academy of Armory and Blazon* (*Terms of Art used in Falconry*, &c.), B. ii. c. xi. p. 238).

**disclose**, to open : *before their buttons* (buds) *be disclos'd*, vii. 315.

**discomfit**, discomfiture, v. 218.

**discontenting** *father*—*Your*, Your discontented father, iii. 480 (the active participle for the passive).

**discontents**, malcontents ; *fickle changelings and poor discontents*, iv. 284 ; *The discontents repair*, viii. 268.

**discourse**—*So far exceed all instance, all*, iii. 383 ; *discourse of reason*, vi. 41 ; vii. 310 ; *O madness of discourse*, vi. 111 ; *such large discourse*, vii. 394 ; *discourse of thought*, viii. 221 : "*Discourse.* The act of the understanding, by which it passes from premises to consequences." Johnson's *Dict.* : "It is very difficult to determine the precise meaning which our ancestors gave to *discourse*; or to distinguish the line which separated it from *reason*. Perhaps it indicated a *more rapid* deduction of consequences from premises than was supposed to be effected by reason :—but I speak with hesitation." Gifford's note on *Massinger's Works*, vol. i. p. 148, ed. 1813 (Gifford, *ubi supra*, maintains that in the passage of *Hamlet*, vii. 310, we ought to read "*discourse* and *reason*," forgetting the passage of *Troilus and Cressida*, vi. 41 : and, among sundry other passages that might be quoted from various authors, compare "There was no *discourse of reason* strong enough to diuert him from thinking

that he was betrayed." *A Tragi-comicall History of ovr Times, vnder the borrowed names of Lisander and Calista* (from the French), p. 34, 1627, folio).

**discoveries!**—*Such preposterous*, vi. 103 : see note 149, vi. 103.

**disdained** *contempt*, disdainful contempt, iv. 217.

**disease**, uneasiness, trouble : *I'll tell thee my disease*, v. 41 ; *diseases of the world*, viii. 12 (see note 13, viii. 12).

**diseas'd** *perfumes—Their*, "Their diseased perfumed mistresses" (MALONE), vii. 72.

**disedg'd**—*Be*, Have the edge of appetite taken off, viii. 445.

**disgracious**, unpleasing, v. 428.

**dishabited**, dislodged, iv. 22.

**dishonesty**, inchastity : *suspect me in any dishonesty*, i. 429 ; *From all dishonesty he can*, iii. 433.

**dislike**, to express dislike of a thing : *I never heard any soldier dislike it*, i. 463 ; *I did dislike the cut of a certain courtier's beard*, iii. 89, 90.

**dislike**, to displease : *Neither, fair saint, if either thee dislike*, vi. 405 ; *I'll do't ; but it dislikes me*, viii. 168.

**dislimns**, unpaints, obliterates what was before limned, viii. 352.

**dismes**, tens (properly, tenths), vi. 38.

**dismount** *thy tuck*, draw thy rapier, iii. 370.

**disnatur'd**, devoid of natural affection, viii. 33.

**dispark'd** *my parks*, iv. 144 : "To *dispark* is a legal term, and signifies to divest a park, constituted by royal grant or prescription, of its name and character, by destroying the enclosures of such a park, and also the vert (or whatever bears green leaves, whether wood or underwood), and the beasts of chase therein, and laying it open" (MALONE).

**dispatch'd**, suddenly bereaved : *Of life, of crown, of queen, at once dispatch'd*, vii. 327.

**disponge**, to discharge, viii. 346.

**dispose**, disposition : *He hath a person, and a smooth dispose*, viii. 155.

**dispose**, disposal : *All that is mine I leave at thy dispose*, i. 315 ; *Which, with ourselves, shall rest at thy dispose*, i. 333 ; *His goods confiscate to the duke's dispose*, ii. 6 ; *Needs must you lay your heart at his dispose*, iv. 13.

**dispose**—*The stream of his*, vi. 59 : Here, in Johnson's *Dict.*, *dispose* is explained "disposition, cast of mind, inclination ;" in Nares's *Gloss.* "arrangement :" qy. "purpose"?

**dispos'd**—*Boyet is*, ii. 182 : see note 36, ii. 182.

**dispos'd** *with Cæsar*, "made terms, settled matters" (STEEVENS), viii. 356.

**disposer**—*My*, vi. 55: In note 69, vi. 55, I have explained this, "she who disposes or inclines me to mirth by her pleasant (and rather free) talk;" but perhaps the more proper explanation of *disposer* is, "she who is disposed or inclined to pleasant (and rather free) talk,—my merry, free-spoken damsel."

**disputable**, inclined to dispute, disputatious, iii. 35.

**dispute**, to reason upon; *dispute his own estate* (state, affairs), iii. 475; *Let me dispute with thee of thy estate*, vi. 439.

**dis-seat**, to unseat, to dethrone, vii. 282.

**dissemble**, to conceal: *Dissemble all your griefs and discontents*, vi. 292; *Dissemble not your hatred* ("Do not gloss it over," STEEVENS; "Do not merely conceal and cover over your secret ill-will to each other by a show of love," MALONE), v. 370.

**dissemble**—*Think you my uncle did*, Think you my uncle was acting deceitfully, was feigning, v. 375.

**dissemble** *myself in't—I will*, I will disguise myself in't, iii. 379.

**dissembling** *nature—Cheated of feature by*, v. 335: "The poet by this expression seems to mean no more than that nature had made for Richard features *unlike* those of other men. To *dissemble*, both here and in the passage quoted [by Malone] from [the old play of] *King John*, signifies the reverse of to *resemble*, in its active sense, and is not used as *dissimulare* in Latin" (DOUCE): see *feature*.

**dissembly**, Dogberry's blunder for *assembly*, ii. 132.

**distain**, to sully by contrast, to throw into shade: *She did distain my child*, ix. 74.

**distance**, the space between two antagonists (a fencing term): *thy reverse, thy distance*, i. 398.

**distemper**—*Proceeding on*, iv. 436: Here *distemper* is explained by Johnson "predominance of passion;" while Steevens thinks that it may mean "intoxication" (see before, "It was excess of wine that set him on").

**distemperature** *we see The seasons alter—And thorough this*, ii. 274: Here *distemperature* is explained by Steevens "perturbation of the elements," by Malone "the perturbed state in which the king and queen had lived for some time past."

**distill'd** *Almost to jelly*, vii. 312: see note 16, vii. 312.

**distinctly**, separately: *would I flame distinctly*, i. 206.

**distractions**, detachments: *His power went out in such distractions*, viii. 319.

**distrain**, to seize (with no reference to rent or debt): *distrain the one, distain the other*, v. 457; *My father's goods are all distrain'd*, iv. 141; *Hath here distrain'd the Tower to his use*, v. 19: see note 123, v. 457.

**distraught**, distracted, v. 400; vi. 461.

**diverted** *blood*, blood turned out of its natural course, iii. 29.

**dividable**, divided, distant from each other, vi. 24.

**dividant**, "divisible" (CAPELL), "different, separate" (Johnson's *Dict.*), "divided" (WALKER), vii. 64.

**divided** *councils*, v. 390: "That is, a *private consultation, separate* from the known and public council. So, in the next scene, Hastings says, 'Bid him not fear the *separated* councils'" (JOHNSON): "Mr. Reed has shown from Hall's *Chronicle* that this circumstance is founded on historical fact. But Holinshed, Hall's copyist, was our author's authority" (MALONE).

**division**, variations in music: *Sung . . . . With ravishing division, to her lute*, iv. 254; *the lark makes sweet division*, vi. 445. ("*To divide.* To make divisions in music, which is, the running a simple strain into a great variety of shorter notes to the same modulation." Nares's *Gloss.*)

**do** *him dead*, kill him, v. 243.

**do** *me right*, do me justice, ii. 139 (as a challenge to fight); iv. 399 (as a challenge to drink a bumper).

**do** *you justice*, "drink as much as you do" (STEEVENS), viii. 169: compare the preceding article.

**do** *withal—I could not*, I could not help it, ii. 392. ("*I can nat do withall*, a thyng lyeth nat in me, or I am nat in faulte that a thyng is done." Palsgrave's *Lesclarcissement de la Lang. Fr.*, 1530, fol. clxxx. verso (Table of Verbes):

> "*Char.* Such was the rigour of your desteny.
> *Cl.* Such was my errour and obstinacie.
> *Ch.* But since Gods would not, *could you do withall?*"
> *The Tragedie of Antonie. Doone into English [from the French of Garnier] by the Countesse of Pembroke*, 1595, sig. B 8:

> "But I intreat them, since it must befall,
> They would be patient: *who can doe withall?*"
> Wither's *Abuses Stript and Whipt,—Sorrow*, sig. K, ed. 1613:

"Why, if you do not vnderstand (said Sancho), *I cannot do withall.*" Shelton's transl. of *Don Quixote*, Part Second, p. 40, ed. 1620:

The following passage of Mabbe's translation of Aleman's *Guzman de Alfarache* has just been pointed out to me by Mr. Bolton Corney; "I pray bee not angry that I came no sooner, I was very busie, *I could not doe withall*, I came as soone as I could." Part First, p. 18, ed. 1623.)

doff, to do off, to put off, iii. 150; iv. 38, 282; vi. 114, 405; vii. 276.

dog—*As dank here as a*, iv. 221: see note 34, iv. 221.

dog-apes, dog-faced baboons, iii. 35.

dogs *of war—The*, vii. 157: Mean, it would certainly seem, "Famine, Sword, and Fire:" compare, in *King Henry V.* Chorus to act i.

> " at his heels,
> Leash'd-in like hounds, should famine, sword, and fire,
> Crouch for employment:"

and, in the First Part of *King Henry VI.* act iv. sc. 2,

> " You tempt the fury of my three attendants,
> Lean famine, quartering steel, and climbing fire."

dole, dolour, grief: *dreadful dole*, ii. 326; *pitiful dole*, iii. 14; *delight and dole*, vii. 306; *dole and woe*, ix. 48; *Our dole*, ix. 132.

dole, a dealing, an allotment, distribution: *dole of honour*, iii. 237; *dole of blows*, iv. 312: and see *Happy man be his dole.*

dolour and *dollar*, quibbled on: *Dolour comes to him, indeed*, i. 218; *To three thousand dolours a year*, i. 463; *as many dolours for thy daughters*, viii. 50.

dolphin *or dog-fish*, v. 24: "It should be remembered, that, in Shakespeare's time, the word *dauphin* was always written *dolphin*" (STEEVENS).

don, to do on, to put on, vi. 282; *donn'd*, vii. 397; viii. 274.

done, destroyed, consumed: *they meet where both their lives are done*, v. 70; *The life thou gav'st me first was lost and done*, v. 74; *wasted, thaw'd, and done*, ix. 248; *as soon decay'd and done*, ix. 272; *spent and done*, ix. 413.

done *to death*, put to death, killed, ii. 148; v. 249.

dotant, a dotard, vi. 250.

double, deceitful (with a quibble): *Swear by your double self*, ii. 420.

double-fatal *yew—Bows Of*, iv. 149: "Called *double-fatal*, because the leaves of the yew are poison, and the wood is employed for instruments of death" (WARBURTON).

double *man—I am not a*, "I am not Falstaff and Percy together, though having Percy on my back, I seem double" (JOHNSON), iv. 297.

double *vouchers, his recoveries—His*, vii. 414: "A recovery with *double voucher* is the one usually suffered, and is so denominated from *two* persons (the latter of whom is always the common cryer, or some such inferior person) being successively *voucher*, or called upon, to warrant the tenant's title. Both *fines* and *recoveries* are fictions of law, used to convert an estate tail into a fee-simple" (RITSON).

doubt, fear: *and depos'd 'Tis doubt he will be*, iv. 162.

**doubt**, to fear: *That love the fundamental part of state More than you doubt the change on't*, vi. 197: "The meaning is, 'You whose zeal predominates over your terrors; you who do not so much fear the danger of violent measures, as wish the good to which they are necessary, the preservation of the original constitution of our government'" (JOHNSON).

**doucets**, the testes of a deer, ix. 169.

**dout**, to do out, to put out, to extinguish: *dout them with superfluous courage*, iv. 483; *this folly douts it*, vii. 411.

**Dowland**, ix. 432: John Dowland, the famous lutenist, was born in 1562. Being of a rambling disposition, he lived much abroad, and so, it seems, lost many opportunities of advancing his fortunes. He was, for a time, lutenist to the King of Denmark, who had begged him of King James. It appears that he died, in England, in 1615. See Hawkins's *Hist. of Music*, vol. iii. pp. 323–6, where will be found an account of his publications.

> ("For as an old, rude, rotten, tune-lesse Kit,
> If famous *Dowland* daign to finger it,
> Makes sweeter Musick than the choicest Lute
> In the grosse handling of a clownish Brute," &c.
> Sylvester's *Du Bartas,—The Imposture*, p. 91, ed. 1641.)

**dowle** *that's in my plume—One*, i. 249: That here *dowle* means "feather" or "particle of down in a feather," is surely plain enough; and the word occurs in early writers applied to other similar substances: but Horne Tooke maintains, against the commentators on Shakespeare, that *dowle* (or *doule, dole, deal, dell*) means merely a *part, piece*, or *portion;* and such perhaps may have been the original meaning of the word. (I find the rare verb *bedowl* in *An Eclogue* by Davies, appended to Browne's *Shepheards Pipe;*

> "What though time yet hannot *bedowld* thy chin?"
> SIG. M 2, ed. 1620.)

**down-gyved**, "hanging down like the loose cincture which confines the fetters round the ancles" (STEEVENS), vii. 334.

**drabbing**, following loose women, vii. 332.

**draff**, the refuse of any sort of food, (in the north of England and in Scotland) brewers' grains, i. 428; iv. 275.

**draught**, a jakes: *Sweet draught*, vi. 105; *drown them in a draught*, vii. 88.

**draw**, to draw open, to undraw; *draw the curtain straight*, ii. 370; *draws a curtain*, iv. 270.

**draw**, *as we do the minstrels—I will bid thee*, ii. 139: According to Malone, the allusion is to the minstrels drawing the bows of their fiddles; according to Mr. Collier, to their drawing their instruments out of the cases.

**draw** *thy action*, withdraw thy action, iv. 328.

**drawn**, having one's sword drawn: *Why are you drawn?* i. 229; *if he be not drawn!* iv. 431; *art thou drawn among these heartless hinds?* vi. 376 (whether *who having drawn to do it*, ix. 95, means "who having drawn his sword to do it," or "whom she having persuaded to do it," has been disputed; I think, the former).

**drawn** *fox—No more truth in thee than in a*, iv. 265: An allusion to the subtlety of the fox, which when *drawn, i.e.* traced out by the scent and driven from cover, hunted, was supposed to have recourse to all sorts of artifices in order to escape from his pursuers.

**drawn** *of heaviness—The purse too light being*, viii. 494: "*Drawn* is *embowelled, exenterated.* So in common language a fowl is said to be *drawn* when its intestines are taken out" (STEEVENS).

**draws** *dry-foot:* see *counter, and yet*, &c.

**dreadfully**, with dread: *apprehends death no more dreadfully but as a drunken sleep*, i. 526.

**dress**, to prepare, to make ready: *dress us fairly for our end*, iv. 474: *being drest to some oration*, vi. 25.

**dribbling** *dart of love—The*, i. 469: "A *dribber*, in archery, was a term of contempt which perhaps cannot be satisfactorily explained. Ascham, in his *Toxophilus*, edit. 1589, p. 32, observes; '—if he give it over, and not use to shoote truly, &c., he shall become of a fayre archer a starke squirter and *dribber*'" (STEEVENS): according to Mr. Collier, "*dribbed* is the contrary of point-blank."

**drink** *the air*, i. 267: "An expression of swiftness, of the same kind as 'to devour the way' in *King Henry IV.*" (JOHNSON).

**drink** *the free air—Through him*, "catch his breath in affected fondness" (JOHNSON), "breathe freely at his will only" (WAKEFIELD), vii. 8.

**drollery**, a puppet-show: *A living drollery* (a puppet-show represented by living persons), i. 247.

**drollery**, a picture or sketch of some scene of low humour: *a pretty slight drollery*, iv. 328.

**drugs**, drudges: *the passive drugs of it*, vii. 73: see note 166, vii. 74.

**drum** *so lost!—A*, iii. 261: "We shall not fully understand Parolles' simulated distress at the loss of the drum, without we remember that the drums of the regiment of his day were decorated with the colours of the battalion. It was therefore equivalent to the loss of the flag of the regiment,—a disgrace all good soldiers deeply feel" (FAIRHOLT).

**drum** *before the English tragedians—The*, iii. 283: By which they used to give notice of their arrival in any town where they intended to perform.

**Drum's** *entertainment—John*, iii. 261; *Good Tom Drum*, iii. 306: "*Tom* or *John Drum's entertainment*. A kind of proverbial expression for ill-treatment, probably alluding originally to some particular anecdote. Most of the allusions seem to point to the dismissing of some unwelcome guest, with more or less of ignominy and insult." Nares's *Gloss.* (A once-popular play, entitled *Jack Drum's Entertainment*, &c., was first printed in 1601.)

**drumble**, to be slow and sluggish, to go lazily or awkwardly about a thing, i. 411.

**dry** *he was for sway—So*, So thirsty he was for sway, i. 202.

**dry**, *sir—It's*, iii. 319: "Maria intends to insinuate, that it is not a lover's hand, a moist hand being vulgarly accounted a sign of an amorous constitution" (JOHNSON): see *buttery-bar*, &c.

**dub** *me knight*, iv. 399: This refers to the custom of persons drinking, on their knees, a large draught of wine or other liquor, in consequence of which they were said to be dubbed knights, and retained the title for the evening.

**ducdame**, iii. 35 (four times): The attempts made to explain this "burden" are, I think, alike unsatisfactory.

**dudgeon** *gouts of blood—On thy blade and*, vii. 228: Here *dudgeon* means simply "haft or handle:" Gifford, speaking of the variety in the hafts of daggers, observes; "The homeliest was that *à roëlles*, a plain piece of wood with an orbicular rim of iron for a guard: the next, in degree, was the *dudgeon*, in which the wood was googed out in crooked channels, like what is now, and perhaps was then, called *snail-creeping*." Note on *Jonson's Works*, vol. v. p. 221: In the same note *dudgeon* is explained "wooden;" and (not to quote writers who are less explicit on this point) Bishop Wilkins in the *Alphabetical Dictionary* appended to his *Essay towards a Real Character*, &c., 1668, gives

> "*Dudgeon.*
> [Indignation]
> [Root of Box.]
> —dagger, [Short Sword whose
> handle is of the root of Box]:"

Richardson, however, denies that *dudgeon* means either "wooden" or "root of box," though "the word may be applied as an epithet to the box or any other wood, to express some particular quality," &c. *Dict.* in v.

**due**, to endue: *That I, thy enemy, due thee withal*, v. 68.

**dug**, &c.—*Never palates more the*, viii. 365: see note 204, viii. 365.

**duke**, a leader, a general, a commander (Lat. *dux*): *the duke's* (king's) *own person*, ii. 165; *to study three years with the duke* (king), ii. 170; *the duke's* (king's) *pleasure*, ii. 172; *this virtuous duke* (king), ii. 175;

*Theseus, our renownèd duke*, ii. 260; *gracious duke*, ii. 260 (twice); *before the duke*, ii. 267, 285, 314; *make the duke say*, ii. 269; *At the duke's oak*, ii. 270; *The duke was here*, ii. 314; *the duke is coming*, ii. 315; *an the duke had not given him sixpence*, ibid.; *the duke hath din'd*, ibid.; *Be merciful, great duke . . . . great duke*, iv. 452; *Gonzago is the duke's name*, vii. 369 (But we learn from the quarto of *Hamlet*, 1603, that in this scene of the play within a play, the two principal characters were originally called *Duke* and *Duchess*; and there can be little doubt that when their titles were altered to *King* and *Queen*, the word *duke's* in the present passage was left unaltered by an oversight).

duke *de Jarmany—A*, i. 438: Mr. Knight was the first to start the idea that here we have an allusion to a real German duke who, with his suite, visited Windsor in 1592,—viz. the Duke of Würtemberg, of whose journey an account, written by his secretary, was printed at Tubingen in 1602. "He was honored," writes Mr. Halliwell, "with the use of one of the Queen's coaches, attended by a page of honor, and 'travelled from London in this coach, and several post-horses [sic], towards the royal residence.' On such an occasion the post-horses would have to be furnished by the various inn-keepers free of expense;—'cozenage! mere cozenage,' as Master Bardolph says. The scene is, in all probability, an exaggerated satire on the visit of the Duke to Windsor; an allusion that would have been well understood by the Court within a year or two after its occurrence," &c.: Mr. Staunton very well observes, "If any allusion to a visitor received by the Court with so much distinction were intended, an offensive one would hardly have been ventured during the life-time of the Queen:" but, as there is no end to conjecture, he subsequently remarks that probably an allusion was covertly intended to some other visit of the same nobleman, who was in England in 1610, "and it is not unreasonable to suppose he might have visited us more than twice in the long interval of eighteen years."

dull *and favourable hand—Some*, iv. 382: Here "*dull* signifies *melancholy, gentle, soothing*" (JOHNSON): "I believe it rather means *producing dullness*, or *heaviness*, and consequently *sleep*" (MALONE): "*Dull* here appears to signify *quiet, soft*" (STAUNTON).

dullard *in this act?—A*, viii. 505: *Dullard* "in this place means a person stupidly unconcerned" (STEEVENS).

dumb'd *by him—Was beastly*, viii. 271: see note 37, viii. 271.

dump, "Formerly the received term for a melancholy strain in music, vocal or instrumental. . . . . A dump appears to have been also a kind of dance." Nares's *Gloss.*: On the first of the following passages Mr. Chappell remarks; "A dump was a slow dance. *Queen Mary's Dump* is one of the tunes in William Ballet's Lute Book, and *My Lady Carey's Dompe* is printed in Stafford Smith's

*Musica Antiqua*, ii. 470, from a manuscript in the British Museum, temp. Henry VIII." *Popular Music of the Olden Time*, &c., vol. i. p. 210, sec. ed.: *Tune a deploring dump*, i. 330; *play me some merry dump*, vi. 466; *dumps so dull and heavy*, ii. 99; *Distress likes dumps*, ix. 305.

**dumps**, (generally in the plural when signifying) low spirits, melancholy: *in your dumps*, iii. 138; *to step out of these dreary dumps*, vi. 290; *doleful dumps the mind oppress*, vi. 467: ("Morne. *Sad, heavie . . . . . in a melancholie mood, all in dumps.*" Cotgrave's *Fr. and Engl. Dict.*)

**dun's** *the mouse, the constable's own word*, vi. 391: Of this proverbial saying, which is far from uncommon in our early writers, no satisfactory explanation has yet been given: it would seem, as Nares observes, to have been "frequently employed with no other intent than that of quibbling on the word *done*." *Gloss.*: Ray, among his "Proverbial Similies," has "As dun as a mouse." *Proverbs*, p. 221, ed. 1768.

**dun**, *we'll draw thee from the mire—If thou art*, vi. 391: An allusion to a Christmas sport, called *Dun is in the mire!* which Gifford describes as follows: "A log of wood is brought into the midst of the room: this is *Dun* (the cart-horse), and a cry is raised that he is *stuck in the mire*. Two of the company advance, either with or without ropes, to draw him out. After repeated attempts, they find themselves unable to do it, and call for more assistance. The game continues till all the company take part in it, when Dun is extricated of course; and the merriment arises from the awkward and affected efforts of the rustics to lift the log, and from sundry arch contrivances to let the ends of it fall on one another's toes." Note on *Jonson's Works*, vol. vii. p. 283.

**dup**, to do up, to open: *dupp'd the chamber-door*, vii. 397. (In Harman's *Caueat or Warening for Common Cursetors*, &c., 1573, among the cant terms is "*To dup y^e^ gyger*," which is explained "to open the dore." p. 66, reprint 1814.)

**durance**—*Suits of*, ii. 46; *And is not a buff jerkin a most sweet robe of durance?* iv. 206: Malone observes that on a comparison of the second of these passages with the passage,—

> "A devil in an everlasting garment hath him;
> . . . . . a fellow all in buff,"—ii. 43,

"it should seem that the sergeant's buff jerkin was called a robe of durance with allusion to his occupation of arresting men and putting them in *durance* or prison; and that *durance* being a kind of stuff sometimes called *everlasting*, the buff jerkin was hence called an 'everlasting garment':" According to Nares, "It appears that the leathern dresses worn by some of the lower orders of people [by sergeants and catchpoles among others] were first called *of durance* or *everlasting* from their great durability. . . . . Hence a stuff of

the colour of buff, made in imitation of it, and very strong, was called *durance.*" *Gloss.* in *Durance:* The sort of stuff known by the name of *durance* continued long in use: On the second passage in this article Mr. Staunton remarks that a "*robe of durance* was a cant term, implying imprisonment; and the Prince, after dilating on purse-stealing, humorously calls attention to its probable consequences by his query about the *buff jerkin.* See Middleton's 'Blurt, Master Constable,' act iii. sc. 2;

'Tell my lady, that I *go in a suit of durance.*'"

**dusty** *death,* vii. 288: When, in my *Few Notes,* &c., 1853, p. 133, I observed that this very striking expression—which Shakespeare's commentators evidently supposed was found for the first time in *Macbeth*—occurs in a poem published more than a dozen years before the appearance of that tragedy,

> "Time and thy graue did first salute thy nature,
> Euen in her infancie and cradle-rightes,
> Inuiting it to *dustie deaths* defeature," &c.
> *A Fig for Fortune,* 1596, by Anthony Copley, p. 57 [49].

I was not aware that Mr. Collier had already made the same quotation in the first edition of his *Shakespeare.*

## E.

**each**—*Ten masts at,* viii. 95: see note 101, viii. 95.

**eager,** sour, sharp, keen: *eager words* ("words of asperity," JOHNSON), v. 270; *an eager air,* vii. 320; *eager droppings,* vii. 326; *eager compounds,* ix. 391.

**eaning** *time,* time of bringing forth young (particularly applied to ewes), ii. 349; ix. 60.

**eanlings,** young lambs just dropped, ii. 348.

**ear,** to plough, to till: *ear the land,* iv. 153; *ear and wound With keels,* viii. 268; *ear so barren a land,* ix. 221; *ears my land,* iii. 213.

**earing,** a ploughing, viii. 259.

**ears**—*You may prove it by my long,* ii. 49: "He means, that his master had lengthened his ears by frequently pulling them" (STEEVENS).

**earth** *and water wrought—So much of,* "Being so thoroughly compounded of these two ponderous elements" (STEEVENS), ix. 354.

**earth**—*The hopeful lady of my,* vi. 383: see note 14, vi. 383.

**easy,** slight, inconsiderable: *these faults are easy, quickly answer'd,* v. 152 (see note 81, v. 152); *the easy groans of old women,* vi. 250 (see note 227, vi. 250).

**easy?**—*Was this,* iv. 395: "That is, was this not grievous?" (JOHNSON): "May mean—was this a slight offence?" (STEEVENS).

**eche**, to eke out, to lengthen out, ix. 46.

**ecstasy**, alienation of mind, i. 251; ii. 50, 101; vi. 331; vii. 246, 275, 360, 382, 384 (twice); viii. 210; ix. 253, 415; *ecstasies*, vi. 342. ("*Ecstasy*. . . . . In the usage of Shakespeare and some others, it stands for every species of alienation of mind, whether temporary or permanent, proceeding from joy, sorrow, wonder, or any other exciting cause: and this certainly suits with the etymology, *ἔκστασις*." Nares's *Gloss.*)

**Edward** *shovel-boards*, the broad shillings of Edward VI., used for playing at the game of shovel-board, i. 365: and see *shove-groat shilling*: "At *shuffle-board* the shilling is placed on the extreme edge of the table, and propelled towards the mark by a smart stroke with the palm of the hand." Gifford's note on *Jonson's Works*, vol. i. p. 86.

**eels**—*Thunder shall not so awake the beds of*, ix. 72: "Thunder is not supposed to have an effect on fish in general, but on eels only, which are roused by it from the mud, and are therefore more easily taken. So, in Marston's *Satires;*

> 'They are nought but eeles, that never will appeare
> Till that tempestuous winds or thunder teare
> Their slimy beds.' L. ii. Sat. vii. p. 204 [ed. 1764]."

(WHALLEY).

**effects**, intended deeds: *convert My stern effects*, vii. 384.

**effuse**, an effusion, v. 268.

**eftest**, quickest, readiest, ii. 132.

**egal**, equal, ii. 390; vi. 342.

**egally**, equally, v. 411.

**eggs** *and butter*, The usual breakfast, more particularly during Lent, iv. 223.

**eggs** *for money?—Will you take*, iii. 411: This proverbial expression seems to be rightly explained "Will you suffer yourself to be bullied or imposed upon?"

**eglantine**, the sweet briar, ii. 279; viii. 471.

**egma**, Costard's blunder for *enigma*, ii. 186.

**Egypt**—*The first-born of*, "A proverbial expression for high-born persons" (JOHNSON), iii. 36.

**Egyptian** *thief at point of death—Like to th'*, iii. 388: "In this simile a particular story is presupposed; which ought to be known to show the justness and propriety of the comparison. It is taken from Heliodorus's *Æthiopics*, to which our author was indebted for the allusion. This *Egyptian thief* was Thyamis, who was a native of Memphis, and at the head of a band of robbers. Thea-

genes and Chariclea falling into their hands, Thyamis fell desperately in love with the lady, and would have married her. Soon after, a stronger body of robbers coming down upon Thyamis's party, he was in such fears for his mistress that he had her shut into a cave with his treasure. It was customary with those barbarians, when they despaired of their own safety, first to make away with those whom they held dear, and desired for companions in the next life. Thyamis, therefore, benetted round with his enemies, raging with love, jealousy, and anger, went to his cave; and calling aloud in the Egyptian tongue, so soon as he heard himself answered towards the cave's mouth by a Grecian, making to the person by the direction of her voice, he caught her by the hair with his left hand, and (supposing her to be Chariclea) with his right hand plunged his sword into her breast" (THEOBALD): "There was a translation of Heliodorus by Thomas Underdowne, of which the second edition appeared in 1587" (MALONE).

**eight** *and six—Written in*, Written in lines alternately of eight and six syllables (in fourteen-syllable measure), ii. 285.

**eisel**, vinegar, vii. 420 (see note 145, vii. 420); ix. 387,—on which passage Malone observes that "vinegar was esteemed very efficacious in preventing the communication of the plague and other contagious distempers."

**eke**, also, i. 374, 400; ii. 287.

**eld**, old age, i. 433, 501; vi. 41.

**elder**, *grief, untwine His perishing root with the increasing vine!—Let the stinking*, "Let grief, the elder, cease to entwine its root with patience, the vine" (Nares's *Gloss.* sub "Elder"), viii. 465.

**element**, initiation, rudimentary knowledge: *no element In such a business*, v. 470.

**element**, the heaven, the sky: *The element itself*, iii. 314; *I might say element*, iii. 354; *the cinders of the element*, iv. 376; *the complexion of the element*, vii. 124.

**elements** ?—*Does not our life consist of the four*, iii. 336; *the elements So mix'd in him*, vii. 198; *my other elements I give to baser life*, viii. 376: "Man was supposed to be composed of the four elements, the due proportion and commixture of which, in his composition, was what produced in him every kind of perfection, mental and bodily." Nares's *Gloss.* sub "Elements."

**elements** *be kind to thee—The*, viii. 305: "Seems to mean, 'May the different elements of the body, or principles of life, maintain such proportion and harmony as may keep you cheerful'" (JOHNSON): "'The elements be *kind to thee*' (*i.e.* the elements of air and water). Surely this expression means no more than 'I wish you a good voyage:' Octavia was going to sail with Antony from Rome to Athens" (HOLT WHITE).

**elephants** [*betray'd*] *with holes*, vii. 133: "Elephants were seduced into pitfalls, lightly covered with hurdles and turf, on which a proper bait to tempt them was exposed. See Pliny's *Natural History*, B. viii." (STEEVENS).

**elf**, to entangle, to mat together, as if the work of elves or fairies (see the next article): *elf all my hair in knots*, viii. 47.

**elf-locks** *in foul sluttish hairs—Bakes the*, vi. 393: Locks so clotted together were supposed to be the operation of fairies; a superstition which, as Warburton suggests, may have had its rise from the disease called *Plica Polonica*.

**elves** *of hills, brooks, standing lakes, and groves—Ye*, i. 264: In this speech Shakespeare had an eye to that of Medea in Golding's translation of Ovid's *Metamorphoses*, Book vii.;

"Ye ayres and windes, ye *elues of hills*, of *brookes*, of woods alone,
Of *standing lakes*, and of the night, approache ye everychone.
*Through helpe of whom* (the crooked bankes much wondring at the thing)
I haue compelled streames to run cleane backward to their spring:
By charmes I make the calme seas rough, and make the rough seas playne,
And couer all the skie with clouds, and *chase* them thence againe:
*By charmes I raise and lay the windes*, and burst the vipers iaw,
And from the bowels of the earth both stones and trees do draw.
Whole woods and forrests I remoone, *I make the mountaines shake*,
And euen the earth itselfe to grone and fearefully to quake.
*I call vp dead men from their graues*, and thee, O lightsome moone,
I darken oft, through [though] beaten brasse abate thy perill soone.
Our sorcerie *dimmes* the morning faire, and *darkes the sun at noone*.
The flaming breath of fierie bulles ye quenched for my sake,
And caused their vnwieldy neckes the bended yoke to take.
Among the earth-bred brothers you *a mortall warre did set*,
And brought asleepe the dragon fell, whose eyes were neuer shet."
Fol. 81, ed. 1603.

To the preceding quotation in the *Var. Shakespeare* Boswell appends the remark, "It would be an injustice to our great poet, if the reader were not to take notice that Ovid has not supplied him with anything resembling the exquisite fairy imagery with which he has enriched this speech."

**elvish-mark'd**, marked by the elves or fairies, v. 356.

**emballing**, the carrying the ball at a coronation, v. 507.

**embarquements**, embargoes, impediments ("Embarquement. . . . *an imbarguing.*" Cotgrave's *Fr. and Engl. Dict.*), vi. 165.

**embassade**, an embassy, v. 298.

**embossed**, a hunting term, properly applied to a deer when foaming at the mouth from fatigue: *the poor cur is emboss'd*, iii. 100; *the boar of Thessaly Was never so emboss'd* (foaming from rage), viii. 351; *we have almost embossed him* (made him foam at the mouth, hunted him to his fall), iii. 262.

**embossed**, swollen, protuberant: *embossèd sores*, iii. 39; *embossed rascal*, iv. 266; *embossèd froth*, vii. 93; *embossèd carbuncle*, viii. 57.

**embowel**, to draw out the bowels, to eviscerate: *if thou embowel* [=embalm] *me to-day*, iv. 296; *the schools, embowell'd of their doctrine* ("exhausted of their skill," STEEVENS), iii. 219; *Embowell'd* [=Embalmed] *will I see thee by and by*, iv. 296; *In your embowell'd bosoms*, v. 442.

**embrasures**, embraces, vi. 86.

**embrewed**, drenched in blood, vi. 307.

**Emmanuel**, v. 186: Formerly prefixed (from feelings of piety, it would seem) to letters and deeds: "We can refer to one Ms. alone in the British Museum (Add. Mss. 19,400) which contains no less than fourteen private epistles headed '*Emanewell* or 'Jesus *Immanuel*'" (STAUNTON).

**emmew**—*Follies doth*, Doth mew up follies (a term in falconry: see *mew*), = "Forces follies to lie in cover, without daring to show themselves" (JOHNSON), i. 503.

**empale**, to encircle (the same as *impale*), vi. 123.

**emperial**, the Clown's blunder for *emperor*, vi. 341.

**emperor** *coming in behalf of France—The*, iv. 508: "The emperor Sigismond, who was married to Henry's second cousin" (MALONE).

**empery**, sovereign command, dominion: *large and ample empery*, iv. 425; *your empery, your own*, v. 409; *rule and empery*, vi. 276; *the Roman empery*, ibid.; *ask the empery*, vi. 282.

**empery**, a kingdom: *fasten'd to an empery*, viii. 409.

**empiricutic**, empirical, quackish, vi. 169.

**emulation**, malicious rivalry or contention: *worthless emulation*, v. 71; *emulation now, who shall be nearest*, v. 380; *pale and bloodless emulation*, vi. 25; *Whilst emulation in the army crept*, vi. 44; *A gory emulation*, vi. 97; *Out of the teeth of emulation*, vii. 142; *Such factious emulations*, v. 64.

**emulous**, maliciously rival or contending: *emulous factions*, vi. 46; *He is not emulous*, vi. 51; *Made emulous missions 'mongst the gods themselves, And drave great Mars to faction* ("*Mission* means the descent of deities to combat on either side; an idea which Shakspeare very probably adopted from Chapman's translation of Homer. In the Fifth Book Diomed wounds Mars, who on his return to heaven is rated by Jupiter for having interfered in the battle. This disobedience is the *faction* which, I suppose, Ulysses would describe." STEEVENS), vi. 72.

**enactures**, actions, effects, vii. 368.

**encave**, to hide, as in a cave, viii. 210.

**enchantingly** *beloved*, beloved to a degree that looks like the consequence of enchantment, iii. 10.

**encounter** *so uncurrent I have strain'd, t' appear thus—With what*, iii. 442 : This would seem to mean "With what unwarrantable familiarity of intercourse I have so far exceeded bounds, or gone astray, that I should be forced to appear thus in a public court as a criminal."

**encounters** *mounted are*, ii. 226 : see note 142, ii. 226.

**end**—*And there an*, And there's the end of the matter, i. 298 ; vii. 251.

**end** *all his—Which he did*, vi. 264 : see note 256, vi. 264.

**endear'd** *to it than now—When you were more*, iv. 334 : Here *endear'd* is equivalent to "engag'd, bound." (The word is used much in the same sense by Day ;

> "You did *indeare* him to society
> Of carelesse wantons," &c. *Law-Trickes*, &c., 1608, sig. H 2.)

**enemy**, the Devil : *O cunning enemy, that, to catch a saint*, &c., i. 489.

**enfeoff'd**, granted out as a feoff or estate, gave up, iv. 258.

**enforce**, to press, to urge strongly : *enforce them against him*, i. 546 ; *enforce his pride*, vi. 188 ; *Enforce the present execution*, vi. 213 ; *nor his offences enforced*, vii. 159.

**enforce** *with*, to press with a charge : *Enforce him with his envy to the people*, vi. 212.

**engag'd** *in Wales—To be*, iv. 279 ; *Westmoreland, that was engag'd, did bear it*, iv. 288 : see note 124, iv. 279.

**engine**, an instrument of torture, the rack : *like an engine, wrench'd my frame of nature*, viii. 32.

**engine**, a military implement, an engine of war : *Sword, pike, knife, gun, or need of any engine*, i. 223 ; *he moves like an engine*, vi. 260 ; *his eye is like an engine bent*, ix. 209.

**enginer**, an engineer, vi. 44 ; vii. 386.

**engines** *for my life—Devise*, viii. 223 : "Seems to mean, contrive racks, tortures, &c." (RITSON) : Does it not rather signify "Contrive artful means to destroy my life"? ("An Engine [device], *Artificium, Ingenium*." Coles's *Lat. and Engl. Dict.*)

**engines** *with advice—And she shall file our*, vi. 298 : "*i.e.* remove all impediments from our designs by advice. The allusion is to the operation of the file, which, by conferring smoothness, facilitates the motion of the wheels which compose an engine or piece of machinery" (STEEVENS) : "Here *file our engines* is equivalent to 'sharpen our wits'" (BOLTON CORNEY) : The latter explanation is, I believe, the true one,—*engine* being formerly common enough in the sense of "genius, wit, contrivance" ("Very homely poets, such also as made most of their workes by translation out of the Latine and French toung, and few or none of their owne *engine*, as

may easely be knowen to them that list to looke vpon the poemes of both languages." Puttenham's *Arte of English Poesie*, 1589, p. 68).

**engross**, to make gross, to fatten : *engross his idle body*, v. 407.

**engross**, to gather together, to heap up, to amass : *Percy is but my factor . . . . T' engross up glorious deeds on my behalf*, iv. 261 ; *they have engrossèd and pil'd up The canker'd heaps*, &c., iv. 385.

**engrossments**, accumulations, iv. 385.

**enkindle**, to incite, to stimulate : *enkindle you unto the crown*, vii. 213.

**ensconce**, to protect or cover as with a *sconce* or fort : *ensconce your rags . . . . under the shelter of your honour*, i. 389 ; *I must get a sconce for my head, and ensconce it too*, ii. 19 ; *Against that time do I ensconce me here*, ix. 356 ; *ensconcing ourselves into* (=in) *seeming knowledge*, iii. 231.

**ensconce**, to hide : *I will ensconce me behind the arras*, i. 410 ; *And therein so ensconc'd his secret evil*, ix. 316.

**enseamed**, greasy, filthy, vii. 382 : see *seam*.

**ensear**, or *ensere*, to dry up, to make sterile (according to Johnson, in his *Dict.*, "to cauterise, to stanch or stop with fire"), vii. 71.

**enshield**, enshielded, i. 495 : see note 72, i. 495.

**ensign** *here of mine was turning back—This*, vii. 189 : "Here the term *ensign* may almost be said to be used with the double meaning of both the standard and the standard-bearer" (CRAIK) : compare *ancient*.

**entame**, to tame, to subjugate, iii. 63.

**entertain**, entertainment : *your entertain shall be*, ix. 11 ; *to make his entertain more sweet*, ix. 37.

**entertain**, to receive into service : *entertain him to be my fellow-servant*, i. 305 ; *entertain him for your servant*, ibid. ; *for this I entertain thee*, i. 341 ; *I will entertain Bardolph*, i. 370 ; *As many devils entertain* ("Do you retain in your service as many devils as she has angels," MALONE), i. 372 ; *I will entertain them*, vii. 197 ; *So please you entertain me*, viii. 478 ; *I have entertained thee*, i. 341.

**entertainment**, the state of being in military pay : *i' the adversary's entertainment*, iii. 266 ; *already in the entertainment*, vi. 224 ; *strain his entertainment* ("press hard his re-admission to his pay and office," JOHNSON), viii. 191.

**entitled** *in thy parts do crownèd sit*, ix. 350 : "*Entitled* means, I think, *ennobled*" (MALONE) : Perhaps.

**entrails** *were hairs—He bounds from the earth, as if his*, iv. 467 : "Alluding to the bounding of tennis-balls, which were stuffed with hairs, as appears from *Much Ado about Nothing*, 'And the old ornament of his cheek hath already stuffed tennis-balls'?" (WARBURTON).

**entrance** *of this soil*, &c.—*The thirsty*, iv. 201 : "The *thirsty entrance of the soil* is nothing more or less than the face of the earth parched and cracked as it always appears in a dry summer; and Mr. Steevens came nearer the mark than he was aware of when he mentioned the *porous surface* of the ground. As to its being personified, it is certainly no such unusual practice with Shakspeare. Every one talks familiarly of *Mother Earth;* and they who live upon her face may without much impropriety be called her children. Our author only confines the image to his own country. The allusion is to the Barons' Wars" (RITSON).

**entreat**, to treat : *Entreat her not the worse*, v. 147 ; *Entreat her fair*, vi. 89 ; *fairly let her be entreated*, iv. 144.

**entreat**, to entertain : *severally entreat him*, vi. 101.

**entreatments**, entertainments, parleyings, conversation, "opportunities of entreating or parley" (CALDECOTT), vii. 319.

**entreats**, entreaties : *Yield at entreats*, vi. 292 ; *at my lovely Tamora's entreats*, 293.

**envied** *against the people*, vi. 216 : see note 158, vi. 216.

**envious**, malicious : *envious carping tongue*, v. 64 ; *envious looks*, v. 145 ; *the envious people*, ibid. ; *The envious load that lies upon his heart*, v. 153 ; *The envious slanders of her false accusers*, v. 350 ; *a deep-envious one*, v. 496 ; *An envious thrust*, vi. 429 ; *Can heaven be so envious?* vi. 434 ; *necessary, and not envious*, vii. 132 ; *what envious flint*, ix. 215.

**enviously**, maliciously, pettishly, vii. 395.

**envy**, malice, hatred, ill-will : *Out of his envy's reach*, ii. 395 ; *thy sharp envy*, ii. 400 : *Either envy, therefore, or misprision*, iv. 212 ; *envy breeds unkind division*, v. 67 ; *Exempt from envy*, v. 286 ; *no black envy*, v. 497 ; *what envy reach you*, v. 503 ; *Envy and base opinion*, v. 519 ; *You turn the good we offer into envy*, v. 521 ; *what envy can say worst*, vi. 60 ; *his envy to the people*, vi. 212 ; *The cruelty and envy of the people*, vi. 229 ; *and envy afterwards*, vii. 131 ; *Addition of his envy*, viii. 371 ; *Cleon's wife, with envy rare*, ix. 63 ; *There is but envy in that light*, ix. 208.

**envy**, to bear malice, hatred, or ill-will to : *Not Afric owns a serpent I abhor More than thy fame I envy*, vi. 159 ; *Rather than envy* ("import ill-will to," MALONE) *you*, vi. 214.

**enwheel**, to encompass, to encircle, viii. 160.

**Ephesian**, a cant term, which seems to have been equivalent to "toper, jolly companion :" *thine Ephesian*, i. 436 ; *Ephesians, my lord,—of the old church* (of the old sort), iv. 333.

**epileptic** *visage*, viii. 44 : Johnson's explanation is, "the frighted

countenance of a man ready to fall in a fit:" but the context shows that it means "visage distorted by grinning."

**equal**, to match with: *If this foul deed were by to equal it*, v. 322.

**equal**, just, impartial: *The gods have been most equal*, ix. 217.

**equivocator** . . . . . *who committed treason enough for God's sake—An*, vii. 232: "Meaning a Jesuit; an order so troublesome to the state in Queen Elizabeth's and King James the First's time. The inventors of the execrable doctrine of equivocation" (WARBURTON): "This allusion to the times is certainly unlike Shakespeare. It strengthens Coleridge's hypothesis of the spuriousness of part of this soliloquy" (WALKER).

**Ercles**, Hercules, ii. 268 (twice).

**erring**, wandering: *erring pilgrimage*, iii. 48; *erring spirit*, vii. 305; *erring barbarian*, viii. 154.

**erst**, formerly, iii. 65; iv. 513; v. 145; vi. 329, 361; ix. 9.

**eryngoes**, i. 445: Formerly supposed to be strong provocatives.

**escape**, an act of lewdness: *Rome will despise her for this foul escape*, vi. 335: compare second *scape*.

**escapen**, escape, ix. 25.

**escoted**, paid ("Escot. *A shot.* . . . Escotter. *Euery one to pay his shot*," &c. Cotgrave's *Fr. and Engl. Dict.*), vii. 347.

**esperance**, hope, iv. 230, 289; vi. 110; viii. 82: In the first and second of the passages above referred to, *esperance* (as French) is the motto of the Percy family (So, in the concluding stanza of the Legend of Henry Percy Earl of Northumberland, Hotspur's father, in *A Mirrour for Magistrates*, &c., the Earl mentions "*esperance* my word" (*i.e.* my motto), p. 307, ed. 1610).

**espials**, spies, v. 69; vii. 356.

**estate**—*'Twas of some*, vii. 418: Here, with the present reading, "*estate*" means "high rank" (not, as Johnson explains it, "person of high rank," though that meaning would suit the reading of the folio, "'Twas some estate").

**estate**, to settle as a possession, i. 254; ii. 262; iii. 82.

**esteem** *Was made much poorer by it—Our*, iii. 293: "*Esteem* is here *reckoning* or *estimate*. Since the loss of Helen, with her *virtues* and *qualifications*, our *account* is *sunk*; what we have to *reckon* ourselves king of, is much *poorer* than before" (JOHNSON): "Meaning that his esteem was lessened in its value by Bertram's misconduct; since a person who was honoured with it could be so ill treated as Helena had been, and that with impunity" (MASON): "Johnson's explanation is the true one" (WALKER).

**estimable** *wonder*, iii. 333: Has been explained as equivalent to "esteeming wonder:" see note 27, iii. 333.

**estimate**—*My dear wife's*, "Beyond the rate at which I value my dear wife" (JOHNSON), vi. 217.

**estimation**, supposition, conjecture: *I speak not this in estimation*, iv. 220.

**estridge**, an ostrich, viii. 334; *estridges*, iv. 271.

**eterne**, eternal, vii. 246, 352.

**Euphrates**, viii. 258: Our early poets, with very few exceptions, make the penult of *Euphrates* short: *e.g.* in *The Warres of Cyrus, King of Persia*, &c., 1594;

> "And brought me to the bankes of *Euphrates*,
> . . . . . .
> . . . . . the ratling harmonie
> Which *Euphrates* his gliding streams did keepe." Sig. E 3:

and in Fairfax's translation of Tasso's *Gerusalemme*;

> "To *Euphrates* we come, that sacred flood." B. viii. st. 69.
>
> "Whence *Euphrates*, whence Tygresse spring, they vew." B. xiv. st. 38.
>
> "And thence with *Euphrates*' ritch flood embrast." B. xvii. st. 5.

**even** *Christian*, fellow Christian, vii. 412.

**even**, to equal, to make equal, to make even: *we'll even All that good time will give us* ("we'll make our work even with our time, we'll do what time will allow," JOHNSON), viii. 449; *Till I am even'd with him*, viii. 166.

**even** *o'er the time he has lost—'Tis danger To make him*, viii. 106: "*i.e.* To reconcile it to his apprehension" (WARBURTON): "I believe Dr. Warburton's explanation is just. . . . The speaker's meaning therefore I conceive to be—it is dangerous to render all that passed during the interval of his insanity *even* (*i.e.* plain or level) to his understanding, while it continues in its present state of uncertainty" (STEEVENS).

**even** *your content—To*, iii. 211: see note 31, iii. 211.

**even-pleach'd**, &c.—*Her hedges*, iv. 512: "The construction is, 'Her even-pleached hedges [hedges evenly intertwined, so woven together as to have an even surface] put forth disordered twigs, resembling persons in prison, whose faces are from neglect overgrown with hair'" (MALONE): see *pleached*.

**ever**—*Not*: see *not ever*, &c.

**ever-among**, ever amidst, ever at intervals (an expression common in our earliest poetry), iv. 398.

**everlasting** *garment—An*, ii. 43: see *durance*, &c.

**evil**—*The*, vii. 275 : Perhaps it is unnecessary to notice that this means the scrofulous disease known by the name of the *King's Evil*, because the sovereigns of England were supposed to possess the power of curing it "without other medicine, save only by handling and prayer" (as Lanehan says, quoted here by Reed) ; and probably many readers will recollect that Dr. Johnson, when a child, was carried by his mother to London to be "touched" by Queen Anne.

**evil-ey'd**, having a malignant look, malicious, viii. 388.

**evils** *there—Pitch our*, i. 489 ; *build their evils on the graves of great men*, v. 497 : see note 56, i. 489 : On the first of these passages Steevens observes, "*Evils*, in the present instance [as Dr. Grey has remarked], undoubtedly stands for *foricæ ;*" and Henley, "The desecration of edifices devoted to religion, by converting them to the most abject purposes of nature, was an eastern method of expressing contempt. See 2 *Kings*, x. 27."

**examin'd**, questioned, doubted : *that I have not heard examin'd*, iii. 258.

**examples** *Of every minute's instance*, "Are, I believe, examples which every minute supplies, which every minute presses on our notice" (STEEVENS), iv. 365.

**exasperate**, exasperated, vii. 258.

**except** *before excepted—Let her*, iii. 317 : "This, says Dr. Farmer, should probably be '*as* before excepted,'—a ludicrous use of the *formal law-phrase*. But the ingenious critic might have spared his remark, the *formal law-phrase* being more usually as in the text" (RITSON).

**excrement**, hair, beard : *so plentiful an excrement*, ii. 20 ; *dally with my excrement*, ii. 221 ; *valour's excrement*, ii. 380 ; *my pedler's excrement*, iii. 486 ; *Your bedded hair, like life in excrements, Starts up* ("The hairs are excrementitious, that is, without life or sensation ; yet those very hairs, as if they had life, start up, &c." POPE), vii. 383. ("And albeit hayre were of it selfe the most abiect *excrement* that were, yet should Poppæas hayre be reputed honourable. I am not ignorant that hayre is noted by many as an *excrement*, a fleeting commodity. . . . An *excrement* it is, I deny not," &c. Chapman's *Justification of a strange action of Nero*, &c., 1629, sig. B 2.)

**executors**, executioners : *Delivering o'er to executors pale*, iv. 424.

**exempt**, "separated, parted" (JOHNSON), "taken away" (BOSWELL, *Add.* to Malone's *Shakespeare*) : *you are from me exempt*, ii. 24.

**exercise**, a religious lecture, a sermon : *I'm in your debt for your last exercise*, v. 394 ("The puritans," observes Nares, "had week-day sermons, which they made a great point of frequenting, and termed exercises." *Gloss.* : but here the context, "*the next Sab-*

*bath*," seems to show that Hastings is not alluding to a *week-day* sermon).

**exhale**, to draw out: *Therefore exhale* (out with your sword), iv. 432 (where *exhale* is most erroneously explained by Steevens "breathe your last, or die"); *exhale*, v. 345; *exhal'd*, iv. 282; *exhales*, v. 342; vi. 445; *Exhal'st*, ii. 206.

**exhaust**, to draw forth: *Whose dimpled smiles from fools exhaust their mercy*, vii. 69.

**exhibition**, an allowance, a pension: *Like exhibition thou shalt have* i. 293; *Confin'd to exhibition!* viii. 18; *Due reference of place and exhibition*, viii. 150; *any petty exhibition*, viii. 226; *hir'd with that self exhibition* (that very allowance or pension), viii. 409.

**exhibition** *to examine*, ii. 132: "Blunder for *examination* to *exhibit*. See [*ante*] p. 121, 'Take their *examination* yourself, and *bring it me*'" (STEEVENS).

**exigent**, an exigence: *Why do you cross me in this exigent?* vii. 185; *when the exigent should come*, viii. 354.

**exigent**, an extremity, an end: *drawing to their exigent*, v. 40.

**exion**, the Hostess's blunder for *action*, iv. 324 (twice).

**exorciser**, a person who can raise spirits (not one who can lay them), viii. 473.

**exorcisms**, conjurations for raising spirits (not for laying them), v. 126.

**exorcist**, a person who can raise spirits (not one who can lay them), iii. 306; vii. 136.

**expect**, expectation, vi. 22: but see note 19, vi. 22.

**expedience**, expectation, haste, dispatch: *with all due expedience*, iv. 131; *with all expedience*, iv. 489; *The cause of our expedience*, viii. 261.

**expedience**, an expedition, an enterprise, an undertaking: *In forwarding this dear expedience*, iv. 202.

**expedient**, expeditious, immediate: *His marches are expedient*, iv. 16; *with much expedient march*, iv. 22; *Expedient manage*, iv. 120; *with all expedient duty*, v. 347; *a quick-expedient stop*, v. 157.

**expediently**, expeditiously, iii. 44.

**expense**, spending, expenditure: *To have th' expense and waste of his revenues*, viii. 40.

**expiate**, v. 395; ix. 343: see note 48, v. 395.

**expire**, to bring to an end, to conclude: *expire the term Of a despisèd life*, vi. 394.

**expostulate**, to discuss: *The time now serves not to expostulate*, i.

323; *to expostulate* ("to show by discussion, to put the pros and cons, to answer demands upon the question," CALDECOTT) *What majesty should be*, vii. 338.

**expuls'd**, expelled, v. 57.

**exsufflicate**, swollen, puffed out, viii. 189 (For my own part, I can see no reason to doubt that such was Shakespeare's word, and such the meaning he intended it to convey).

**extend**, to extend the praise of a person: *I do extend him, sir, within himself* (short of his merit), viii. 386; *the approbation of those . . . . . are wonderfully to extend him*, viii. 396.

**extend**, to seize (a law-term): *Extended Asia from Euphrates*, viii. 258: see the next article.

**extent** *upon his house and lands—Make an*, Make a seizure upon, &c. ("'To make an *extent* of lands' is a legal phrase, from the words of a writ—*extendi facias*—whereby the sheriff is directed to cause certain lands to be appraised to their full extended value, before he delivers them to the person entitled under a recognizance, &c., in order that it may be certainly known how soon the debt will be paid," MALONE, iii. 44; *extent against thy peace*, violent attack (as in serving an extent) on thy peace, iii. 378.

**extern**, external, outward, viii. 134.

**extirp**, to extirpate, to root out, i. 512; *extirped*, v. 57.

**extracting** *frenzy—A most*, iii. 393: see note 124, iii. 393.

**extraught**, extracted, derived, v. 258.

**extravagant**, straying beyond bounds, vagrant, roving about: *Th' extravagant and erring spirit*, vii. 305; *an extravagant and wheeling stranger*, viii. 136.

**extremity**, the utmost of calamity: *And top extremity*, viii. 118; *and smiling extremity out of act*, ix. 93.

**eyases**, young hawks just taken from the nest ("Niais: *A neastling, a young bird taken out of a neast; hence a youngling, nouice*," &c. Cotgrave's *Fr. and Engl. Dict.*), vii. 346.

**eyas-musket**, a young male sparrow-hawk (Fr. *mouchet*), i. 408: see the preceding article.

**eye** *of death—An*, "An eye menacing death" (JOHNSON and STEEVENS), "an eye expressing deadly fear" (MASON), iv. 216.

**eye** *of green—An*, A slight tint of green, i. 220.

**eye**, presence: *We shall express our duty in his eye*, vii. 392.

**eyes** *their carriage ride—Her levell'd*, ix. 414: "The allusion is to a piece of ordnance" (MALONE).

**eyne**, eyes, ii. 230, 267, 282, 322; iii. 75, 183; viii. 302; ix. 46.

## F.

**face ?**—*With that*, ii. 172 : A cant bantering phrase, which, I understand, is hardly obsolete now-a-days : Fielding (as Steevens remarks) has put it into the mouth of Beau Didapper; see *Joseph Andrews*, B. iv. ch. 9.

**face**, "to carry a false appearance, to play the hypocrite" (JOHNSON) : *That Suffolk doth not flatter, face, or feign*, v. 90.

**face**, to oppose with impudence, to bully : *Face not me*, iii. 170.

**face**, to turn up with facings : *face the garment of rebellion*, iv. 284; *Thou hast faced many things*, iii. 170.

**face**, to patch, to "mend with a different colour" (STEEVENS) : *an old faced ancient*, iv. 275.

**face-royal**—*He may keep it still as a*, iv. 314 : "That is, a face exempt from the touch of vulgar hands" (JOHNSON) : "Perhaps this quibbling allusion is to the English *real*, *rial*, or *royal*. The poet seems to mean that a barber can no more earn sixpence by his *face-royal*, than by the face stamped on the coin called a *royal*; the one requiring as little shaving as the other" (STEEVENS) : "If nothing be taken out of a *royal*, it will remain a *royal* as it was. This appears to me to be Falstaff's conceit. A *royal* was a piece of coin of the value of ten shillings" (MASON) : see *royal*.

**fac'd** *it with a card of ten*, iii. 143 : "A common phrase, which we may suppose to have been derived from some game (possibly *primero*), wherein the standing boldly upon a *ten* was often successful. *A card of ten* meant a tenth card, a ten. . . . I conceive the force of the phrase to have expressed, originally, the confidence or impudence of one who with a ten, as at brag, *faced* or *outfaced* one who had really a faced card against him. To *face* meant, as it still does, to bully, to attack by impudence of face." Nares's *Gloss.* (Compare Skelton's *Bowge of Courte*;

"And soo outface hym with a carde of ten." *Works*, vol. i. p. 42, ed. Dyce.)

**facinorous**, wicked, iii. 232.

**fact**, a deed, a doing,—an evil doing : *his fact, till now, . . . came not to an undoubtful proof*, i. 526 ; *Those of your fact*, iii. 443 (see note 64, iii. 443) ; *a fouler fact*, v. 124 ; *damnèd fact*, vii. 257 ; *Becoming well thy fact*, ix. 73 ; *The powers to whom I pray abhor this fact*, ix. 282.

**factionary**, one of a faction, an adherent, vi. 249.

**factious** *for redress of all these griefs—Be*, vii. 124 : "*Factious* seems here to mean *active* [or *urgent*]" (JOHNSON).

**faculties** *inclusive were*, &c.—*Notes whose:* see *notes, whose faculties*, &c.

**fade**, &c.—*Nothing of him that doth*, i. 214 : "The meaning is—Every

thing about him, that is liable to alteration, is changed" (STEEVENS).

**fadge**, to suit, to fit, to agree, ii. 222; iii. 335.

**fadings**, iii. 469, on the same page see foot-note: "This word [fading], which was the burden of a popular Irish song, gave name to a dance, frequently noticed by our old dramatists. Both the song and the dance appear to have been of a licentious kind." Gifford's note on *Jonson's Works*, vol. vii. p. 240: "The *Fading* is the name of an Irish dance, but *With a fading* (or *fadding*) seems to be used as a nonsense-burden, like *Derry down, Hey nonny, nonny no*, &c." Chappell's *Popular Music of the Olden Time*, &c., vol. i. p. 235, sec. ed.

**fail**, a failure: *the fail Of any point in't*, iii. 438; *sense withal Of its own fail*, vii. 90; *From thy great fail*, viii. 444.

**fair**, fairness, beauty: *My decayèd fair*, ii. 17; *heresy in fair*, ii. 192; *Demetrius loves your fair*, ii. 264; *That fair, for which love groan'd for*, vi. 399; *Having no fair to lose . . . . to rob him of his fair*, ix. 259; *Neither in inward worth, nor outward fair*, ix. 340; *that fair thou owest*, ix. 341; *these bastard signs of fair*, ix. 365; *to your fair no painting set*, ix. 373.

**fair-betrothed**, "fairly contracted, honourably affianced" (STEEVENS), ix. 103.

**fairies'** *midwife—The*, vi. 392: "Does not mean the midwife *to* the fairies, but that she was the person *among* the fairies, whose department it was to deliver the fancies of sleeping men of their dreams, those *children of an idle brain*" (STEEVENS): "Shakespeare, by employing her [Mab] here, alludes at large to her midnight pranks performed on sleepers; but denominates her from the most notorious one, of her personating the drowsy midwife, who was insensibly carried away into some distant water, and substituting a new birth in the bed or cradle" (T. WARTON).

**fairing**, making fair, ix. 395.

**fairy**, an enchantress: *this great fairy*, viii. 344.

**faith'd**, possessed of credibility, credited, viii. 39.

**faitors**, vagabonds, idle livers, (as a general term of reproach) rascals ("Vagabond. *A vagabond, roamer, faitour*," &c. Cotgrave's *Fr. and Engl. Dict.*), iv. 340.

**falcon** *as the tercel, for all the ducks i' the river—The:* see *tercel*, &c.

**Falconbridge** *commands the narrow seas—Stern*, v. 234: "The person here meant was Thomas Nevil, bastard son to the Lord Faulconbridge; 'a man,' says Hall, 'of no less corage then audacitie, who, for his euel condicions was such an apte person, that a more meter could not be chosen to set all the worlde in a broyle, and to put the estate of the realme on an yl hazard.' He had been

appointed by Warwick vice-admiral of the sea, and had in charge so to keep the passage between Dover and Calais, that none which either favoured King Henry or his friends should escape untaken or undrowned: such at least were his instructions with respect to the friends and favourers of King Edward after the rupture between him and Warwick. On Warwick's death, he fell into poverty, and robbed, both by sea and land, as well friends as enemies. He once brought his ships up the Thames, and with a considerable body of the men of Kent and Essex, made a spirited assault on the city, with a view to plunder and pillage, which was not repelled but after a sharp conflict and the loss of many lives; and, had it happened at a more critical period, might have been attended with fatal consequences to Edward. After roving on the sea some little time longer, he ventured to land at Southampton, where he was taken and beheaded. See Hall and Holinshed" (RITSON).

**fall**, to let fall: *To fall it on Gonzalo*, i. 228; *Than fall, and bruise to death*, i. 474; *as easy mayst thou fall A drop of water*, ii. 22; *her mantle she did fall*, ii. 321; *Fall parti-colour'd lambs*, ii. 349; *Here did she fall a tear*, iv. 163; *make him fall His crest*, vi. 32; *They fall their crests*, vii. 171; *Fall not a tear*, viii. 324; *Her twinning cherries shall their sweetness fall*, ix. 118; *falling a lip of much contempt*, iii. 418: *Falls not the axe*, iii. 61; *Each drop she falls*, viii. 215; *For every tear he falls*, ix. 318 (Yet Mr. Craik, in a note on *They fall their crests—Julius Cæsar*, act iv. sc. 2—most unaccountably says "This use of *fall*, as an active [sic] verb, is not common in Shakespeare").

**fall**, to fall away, to shrink: *A good leg will fall*, iv. 516.

**fall**—*At*, At an ebb, vii. 37.

**fallow**, light brown, with a yellow or reddish tinge: *your fallow greyhound*, i. 363.

**false**, to falsify, to "violate by failure of veracity" (Johnson's *Dict.*): *Makes Diana's rangers false themselves*, viii. 420.

**falsing**, ii. 21: see note 31, ii. 21.

**familiar**, a demon attendant on a witch or conjuror: *Love is a familiar*, ii. 173; *I think her old familiar is asleep*, v. 55; *he has a familiar under his tongue*, v. 197.

**fan**—*When Miss Bridget lost the handle of her*, i. 389; *brain him with his lady's fan*, iv. 228: The fans used by ladies in Shakespeare's time consisted generally of ostrich or other feathers stuck into handles, which were sometimes very costly, being made of silver, gold, or ivory inlaid: "In the Sidney Papers, published by Collins, a fan is presented to Queen Elizabeth for a new-year's gift, the handle of which was studded with diamonds" (T. WARTON).

**Fancies** *or his Goodnights—Sung those tunes . . . . that he heard the*

*carmen whistle, and sware they were his*, iv. 361 : "*Fancies* and *Goodnights* were the titles of little poems. One of Gascoigne's *Goodnights* is published among his *Flowers*" (STEEVENS) : "The Carmen of the sixteenth and seventeenth centuries appear to have been singularly famous for their musical abilities ; but especially for whistling their tunes. Falstaff's description of Justice Shallow is, that 'he came ever in the rear-ward of the fashion,' and 'sang the tunes he heard the carmen whistle, and sware they were his Fancies or his Goodnights.' *Note.* Goodnights are 'Last dying speeches,' made into ballads. See Essex's last Goodnight." Chappell's *Popular Music of the Olden Time*, &c., vol. i. p. 138, sec. ed. (where may be found a good deal more concerning the musical performances of the carmen).

**fancy**, love : *no appearance of fancy in him*, ii. 109 ; *fancy's followers*, ii. 264 ; *where is fancy bred*, ii. 379 ; *fancy dies*, ibid. ; *fancy's knell*, ibid. ; *in fancy following me*, ii. 312 ; *the power of fancy*, iii. 62 ; *sweet and bitter fancy*, iii. 77 ; *As all impediments in fancy's course Are motives of more fancy*, iii. 302 ; *and by my fancy*, iii. 479 ; *my fancy may be satisfied*, v. 88 ; *What a mere child is fancy*, ix. 188 ; *soft fancy's slave*, ix. 277 ; *this afflicted fancy* (love-sick fair one), ix. 415 ; *partial fancy*, ix. 437 ; *wounded fancies*, ix. 420.

**fancy**, to love : *never did young man fancy With so eternal and so fix'd a soul*, vi. 111.

**fancy-free**, love-free, exempt from the power of love, ii. 276.

**fancy-monger**, love-monger, iii. 54.

**fancy-sick**, love-sick, ii. 294.

**fang**, to gripe, to seize, vii. 65.

**fangled** *world—Our*, viii. 493 : Here *fangled* is, I apprehend, the same, or nearly the same, in meaning as *new-fangled ;* but Malone (referring to *Johnson's Dict.*) explains it "gaudy, vainly decorated," and Nares (in his *Gloss.*) "trifling."

**fantastical**, belonging to fantasy, imaginary : *Are ye fantastical* ("creatures of fantasy or imagination," JOHNSON), vii. 210 ; *whose murder yet is but fantastical*, vii. 214.

> ("Che quella grotta e quel gran precipizio
> Non era cosa vera, ma apparente
> . . . . . .
> Ma le donzelle e il fortunato ospizio
> *Fantastico* non era certamente."
> Fortiguerra's *Ricciardetto*, c. xxi. st. 76.)

**fantasticoes**, fantastic, coxcomical persons, vi. 413.

**fap**, fuddled, drunk, i. 365.

**far'**, farther : *Far' than Deucalion off*, iii. 476 ; *stand far' off*, vii. 163 ; *fly far' off*, vii. 190 ; *From the far' shore*, ix. 183.

**far**— *You speak him*, "You praise him extensively" (STEEVENS), viii. 386.

**farce**, to stuff: *The farced* (=tumid, pompous) *title*, iv. 481; *that she farces every business withal*, ix. 193.

**fardel**, a burden, a bundle, a pack: iii. 486, 487, 488 (three times), 499, 502; *fardels*, vii. 358.

**far-fet**, far-fetched, v. 157.

**farrow**, a litter of pigs, vii. 262.

**fartuous**, Mrs. Quickly's blunder for *virtuous*, i. 391.

**fashions**—*The*, The farcy (Ital. *farcina*, Fr. *farcin*), a disease, in horses, of the absorbents of the skin, closely connected with glanders, iii. 148.

**fast**, fasted: *I fast and prayed*, viii. 476.

**fast**, settled, fixed: *'tis our fast intent*, viii. 6.

**fast** *and loose*, ii. 173, 187; iv. 42; viii. 350: "A term to signify a cheating game, of which the following is a description. A leathern belt is made up into a number of intricate folds, and placed edgewise upon a table. One of the folds is made to resemble the middle of the girdle, so that whoever should thrust a skewer into it would think he held it fast to the table; whereas, when he has so done, the person with whom he plays may take hold of both ends, and draw it away. This trick is now known to the common people by the name of *pricking at the belt* or *girdle*, and perhaps was practised by the gypsies in the time of Shakespeare" (SIR J. HAWKINS).

**fast** *bind, fast find*, ii. 363: "Bon guet chasse malaventure: Pro. *Good watch preuents misfortune; (fast bind, fast find, say we).*" Cotgrave's *Fr. and Engl. Dict.*:

> "Time is tickle: and out of sight out of minde,
> Than catch and hold while I may, *fast binde, fast finde.*"
> Heywood's *Dialogue on Prouerbs*, Part First,—*Workes*, sig. A 3 verso, ed. 1598.

**fat** *and fulsome*, iii. 387: see note 118, iii. 387.

**fat** *and scant of breath—He's*, vii. 433: It seems highly probable that this description was intended to apply to Burbadge, the original representative of Hamlet.

**fat** *paunches have lean pates*, ii. 160: This (with the variation of "make" for *have*) is given by Ray, who adds, "*Pinguis venter non gignit sensum tenuem.* This Hierom mentions in one of his Epistles as a Greek proverb. The Greek is more elegant,—Παχεῖα γαστὴρ λεπτὸν οὐ τίκτει νόον." *Proverbs*, p. 144, ed. 1768.

**fatigate**, made weary, exhausted with labour, vi. 178.

**fault**, misfortune: *'Tis your fault, 'tis your fault*, i. 363; *'Tis my fault, Master Page*, i. 413; *The more my fault to scape his hands*, iv. 70.

**Faustuses**—*Three Doctor*, i. 438 : Faustus was well known to the audiences of our poet's days, from the popular (fabulous) *History of Doctor Faustus*, and more especially from Marlowe's drama, founded on that history.

**favour**, countenance, aspect, appearance : *a good favour you have*, i. 522 ; *discover the favour*, i. 527 ; *When I like your favour*, ii. 87 ; *for your favour, sir*, ii. 112 ; *Her favour turns the fashion of the days*, ii. 213 ; *My favour were as great* (with a quibble), ii. 224 ; *O, were favour so*, ii. 264 ; *Of female favour*, iii. 76 ; *my daughter's favour*, iii. 88 ; *Carries no favour in't*, iii. 200 ; *his sweet favour*, ibid. ; *some favour that it loves*, iii. 343 ; *I know your favour*, iii. 374 ; vi. 99 ; *In favour was my brother*, iii. 376 ; *known by garment, not by favour*, iii. 500 ; *the favour and the form Of this most fair occasion*, iv. 88 ; *stain my favour in a bloody mask*, iv. 260 (In this passage I ought to have retained the old reading *favours*; and in my note on it, iv. 260, I have too hastily asserted that the plural, meaning "features," was not applied to a single face) ; *our former favour*, iv. 513 ; *your favour is well approved by your tongue*, vi. 224 ; *your outward favour*, vii. 112 ; *In favour's like the work*, vii. 124 ; *any mark of favour*, vii. 128 ; *To alter favour*, vii. 220 ; *to this favour she must come*, vii. 417 ; *defeat thy favour*, viii. 153 ; *in favour as in humour alter'd*, viii. 204 ; *so tart a favour*, viii. 289 ; *His favour is familiar to me*, viii. 498, *favour, savour, hue, and qualities*, ix. 248 ; *The most sweet favour*, ix. 388 ; *The favours of these men*, iv. 169.

**favour**, generally meant "a love-token" ("A favour worn, *munusculum amoris indicium*." Coles's *Lat. and Engl. Dict.*), consisting of a glove to be worn in the hat, a scarf, &c. : but, as Steevens remarks, "it was anciently the custom to wear gloves in the hat on three distinct occasions, viz. as the favour of a mistress, the memorial of a friend, and as a mark to be challenged by an enemy :" *Rosaline, you have a favour too*, ii. 224 ; *this favour thou shalt wear*, ii. 228 ; *he wears next his heart for a favour*, ii. 247 ; *give a favour from you*, iii. 296 ; *wear it as a favour*, iv. 183 ; *Here, Fluellen; wear thou this favour for me* (the glove which Henry pretended he had plucked from the helmet of Alençon), iv. 501 ; *given him for a favour*, iv. 502 ; *the favour of his lady*, ix. 192 ; *By favours several*, ii. 228 ; *change your favours too*, ibid. ; *the favours most in sight*, ibid. ; *Therefore change favours*, ii. 233 ; *The ladies did change favours*, ii. 239 ; *Your favours, the ambassadors of love*, ii. 250 ; *fairy favours*, ii. 270 ; *Seeking sweet favours*, ii. 308 ; *let my favours hide thy mangled face*, iv. 296 ; *the painted favours of their ladies*, ix. 135 ; *A thousand favours from a maund she drew*, ix. 414 (where Steevens strangely failed to see that the words, *Of amber, crystal, and of beaded jet*, describe the *favours*, and not, as he supposed, the *maund* or basket).

**fay**—*By my*, By my faith, iii. 108 ; vi. 399 ; vii. 344.

**fear**, personified: *O, let my lady apprehend no fear: in all Cupid's pageant there is presented no monster*, vi. 60; *thy angel Becomes a fear*, viii. 286; *indent with fears*, iv. 213; *all these bold fears*, iv. 388.

**fear**, cause of, or reason for, fear: *There is no fear in him*, vii. 132.

**fear**, to fear for: *I promise you, I fear you*, ii. 392; *his physicians fear him mightily*, v. 339; *Fear not thy sons*, vi. 310; *much fear'd by his physicians*, iv. 268.

**fear**, to terrify, to frighten: *to fear the birds of prey*, i. 474; *fear boys with bugs*, iii. 125; *The people fear me*, iv. 381; *go fear thy king withal*, v. 289; *to fear, not to delight*, viii. 141; *Thou canst not fear us, Pompey, with thy sails*, viii. 294; *because he would not fear him*, ix. 260; *Hath fear'd the valiant*, ii. 352; *more fear'd than harm'd*, iv. 422; *a bug that fear'd us all*, v. 315; *something fears me to think of*, viii. 73; *only this fears me*, ix. 174.

**fear** *no colours*: see *colours—Fear no.*

**fearful**, timid: *Pursue these fearful creatures*, ix. 245.

**fearful**—*He's gentle, and not*, i. 216: "'*fearful*,' *i.e.* terrible, producing fear. In our author's age to *fear* signified to *terrify* (see Minsheu in verb. [and fourth article in this page]), and *fearful* was much more frequently used in the sense of *formidable* than that of *timorous*" (MALONE): "He is *mild and harmless*, and not in the least *terrible* or *dangerous*" (RITSON).

**fearful** *bravery—With*: "With a gallant show of courage, carrying with it terror and dismay" (MALONE): With "bravery in show or appearance, which yet is full of real fear or apprehension" (CRAIK), vii. 184.

**fears** *his widow—Hortensio*, iii. 185: Here Petruchio means "Hortensio is afraid of his widow;" but the Widow understands him to mean "Hortensio frightens his widow."

**feast-finding** *minstrels*, ix. 296: "Our ancient minstrels were the constant attendants on feasts" (STEEVENS): see note 10, ix. 296.

**feat**, dexterous, ready, neat, trim: *So feat, so nurse-like*, viii. 498; *Much feater than before*, i. 227.

**feated**, formed, fashioned, moulded (with a reference perhaps both to appearance and manners), viii. 387. "I am well feted or shapen of my lymmes, *Ie suis bien aligné*." Palsgrave's *Lesclarcissement de la Lang. Fr.*, 1530, fol. cxlviii. (Table of Verbes).

**feather**, *that they got in France—Those remnants Of fool and*, v. 488: This passage, as Mr. Fairholt remarks, "alludes to the extravagant follies of the French fashions exhibited at the Field of the Cloth of Gold:" among the bas-reliefs of the Hotel Bourgtheroulde is a figure of one on the English side, which has "a close skull-cap of velvet worn upon the head, and the bonnet or hat slung at the back of it, with an enormous radiation of feathers set around it."

**featly,** dexterously, neatly, i. 213; iii. 468 (The expression "*foot it featly,*" which is now so familiar to us from the former of these passages, was not a usual one in the days of Shakespeare, who probably caught it from a line in Lodge's *Glaucus and Scilla*, 1589;

> "*Footing it featlie* on the grassie ground." Sig. A 2 verso).

**feature,** form, person in general: *He is complete in feature*, i. 304; *Cheated of feature*, v. 335; *complete in mind and feature*, v. 526; *the feature of Octavia*, viii. 292; *for feature* ("grace and dignity of form," STAUNTON) *laming The shrine of Venus*, &c., viii. 501.

**fedary,** i. 497; iii. 425; viii. 436: "*Fedary* and *federary* in Shakespeare are the same word differently written (having no connection whatever with *feud* or *feudatory*), and signify a colleague, associate, or confederate." Richardson's *Dict.* in v.: But Richardson ought to have said that the form *federary*, which the folio gives only in one passage (iii. 425), is undoubtedly an error of the scribe or printer.

**fee**—*At a pin's*, At the value of a pin, vii. 323.

**fee**—*Three thousand crowns in annual*, "a feud or fee (in land) of that yearly value" (RITSON), vii. 338.

**feeder,** a servant, a menial: *your very faithful feeder*, iii. 33; *riotous feeders*, vii. 35; *By one that looks on feeders* (By one, *i.e.* Cleopatra, who condescends to look with unbecoming kindness on servants), viii. 331.

**feeding**—*A worthy*, iii. 468: see note 104, iii. 468.

**fee-farm!**—*A kiss in*, "Is a kiss of a duration that has no bounds; a fee-farm being a grant of lands in fee, that is, for ever, reserving a certain rent" (MALONE), vi. 59.

**fee-grief,** "a peculiar sorrow, a grief that hath a single owner" (JOHNSON), vii. 276.

**fee-simple,** *with fine and recovery—In*, i. 431: "*Fee-simple, feodum simplex*, is that of which we are seised in these general words, To us and our heirs for ever" (Cowell's *Law-Dict.*, sub "Fee," ed. 1727); *fine and recovery* is "the strongest assurance known to English law" (RITSON); *fee-simple*, iii. 283; v. 204; vi. 103, 424; *And was my own fee-simple* ("Had an absolute power over myself, as large as a tenant in fee has over his estate," MALONE), ix. 418.

**feet,**—*but that's a fable—I look down towards his*, viii. 243: "To see if, according to the common opinion, his feet be cloven" (JOHNSON).

**fell,** skin, viii. 111; *fells*, iii. 45.

**fell** *of hair*, skin covered with hair,—hairy scalp, vii. 287.

**fellow,** a companion: *to be your fellow You may deny me*, i. 240; *fellow! not Malvolio*, iii. 365 (where Malvolio chooses to understand fellow in the sense of "companion").

**fellow**, an equal: *my brother's servants Were then my fellows*, i. 227; *princely fellows*, viii. 445.

**fellow** *of this walk—My shoulders for the*, i. 445: The forester, or park-keeper, used to receive, as his perquisite, one or both of the shoulders of the buck.

**fellow** *with the great belly*, &c.—*The*, iv. 317: An allusion to some individual well known at that time,—some fat blind beggar who was led about by his dog.

**fellowly**, sympathetic, i. 265.

**female** *fairies will his tomb be haunted—With*, viii. 471: "*i.e.* harmless and protecting spirits, not fairies of a mischievous nature" (DOUCE).

**fencing**, *swearing—Drinking*, vii. 332: "*Fencing*, I suppose, means piquing himself on his skill in the use of the sword, and quarrelling and brawling in consequence of that skill" (MALONE).

**fennel** *for you, and columbines*, vii. 401: Fennel was an emblem of flattery ("Dare finocchio, *to flatter or giue Fennell.*" Florio's *Ital. and Engl. Dict.*), and was also considered as a provocative (see *conger*, &c.); and in the present passage, where Ophelia seems to address the King, we may certainly suppose that she offers him "flattery," though we do not agree with Mr. Staunton in supposing that here *fennel* signifies "lust" also (fennel, moreover, was thought to have the property of clearing the sight; but there appears to be no allusion to that property here, though Mr. Beisly, in his *Shakspere's Garden*, &c., p. 158, positively states that there is): *columbines*, having no particular virtues or properties ascribed to them, perhaps are emblematical of ingratitude: Chapman, in his *All Fools*, 1605, calls columbine "a thankless flower." (Holt White quotes Browne's *Britannia's Pastorals* to show that "columbine was emblematical of forsaken lovers:" but here Ophelia is not assigning the columbines to herself, and except herself, there is no "love-lorn" person present.)

**fere**, a companion, a mate (husband or wife), vi. 330 (husband); ix. 6 (wife); ix. 200 (wife).

**fern-seed**—*The receipt of*, iv. 224: "The ancients, who often paid more attention to received opinions than to the evidence of their senses, believed that *fern* bore *no seed*. Our ancestors imagined that this plant produced seed which was invisible. Hence, from an extraordinary mode of reasoning, founded on the fantastic doctrine of signatures, they concluded that they who possessed the secret of wearing this seed about them would become invisible" (HOLT WHITE).

**fescue**, "A small wire, [stick, straw, &c.] by which those who teach to read point out the letters" (Johnson's *Dict.*), ix. 146; (Peele,

in his *Honour of the Garter*, describing the Englishmen of former days, says,

> "They went to school to put together towns,
> And spell in France with *fescues* made of pikes."
> *Works*, p. 586, ed. Dyce, 1861).

**festinate**, speedy, quick, viii. 78.

**festinately**, speedily, quickly, ii. 183.

**festival** *terms*, holiday language, fine phraseology, ii. 145.

**fet**, fetched, iv. 450; v. 378.

**fetch** *of warrant—A*, A warranted, sanctioned, or approved artifice or device, vii. 333.

**fettle**, to prepare, to put in order, to get ready ("To *fettle*, to set or go about any thing, to dress or prepare. A word much used." Ray's *North Country Words*, p. 29, ed. 1768), vi. 450.

**few**—*In*, In few words, i. 204, 508; iv. 310, 426; vii. 319.

**few**—*In a*, In a few words, iii. 121.

**fewness** *and truth*, In few words and those true, i. 472.

**fico** *for the phrase—A*, i. 371; *fico for thy friendship*, iv. 464: In these passages, where *fico*, of course, means "fig," there does not seem to be any allusion either to the gesticulation mentioned in the article *fig me*, &c., or to the poisoning noticed in the article *fig of Spain!—The*.

**field** *is honourable—The*, v. 185: Perhaps [Certainly] a quibble between *field* in its heraldic, and in its common acceptation, was designed" (STEEVENS).

**field**—*In her fair face's*, ix. 273: "*Field* is here equivocally used. The *war* of lilies and roses requires a *field* of battle; the *heraldry* in the preceding stanza demands another field, *i.e.* the ground or surface of a shield or escutcheon" (STEEVENS).

**fielded** *friends*, friends who are in the battle-field, vi. 149.

**fierce**, vehement, precipitate, excessive, violent: *With all the fierce endeavour of your wit*, ii. 252; *fierce extremes*, iv. 93; *fierce vanities*, v. 470; *fierce wretchedness*, vii. 63; *fierce* ("terrible," WARBURTON, "extreme, excessive=terrible, bloody," CALDECOTT) *events*, vii. 304; *This fierce* ("vehement, rapid," JOHNSON) *abridgment*, viii. 509.

**fifteens**—*He that made us pay one-and-twenty*, v. 194: "A *fifteen* was the fifteenth part of all the movables or personal property of each subject" (MALONE).

**fig** *me, like The bragging Spaniard*, iv. 401: "The practice of thrusting out the thumb between the first and second fingers, to express the feelings of insult and contempt, has prevailed very generally among the nations of Europe, and for many ages been denomi-

nated *making the fig*, or described at least by some equivalent expression. There is good reason for believing that it was known to the ancient Romans," &c. (DOUCE): Gifford notices the gesticulation in question as "forming a coarse representation of a disease to which the name of *ficus* has always been given. This is the true import of the act," &c. Note on *Jonson's Works*, vol. i. p. 52. ("FICHA. Ficham facere, Ital. *Fare le fiche*, Hispan. *Hacer la higa*, nostris *Faire la figue*, Medium unguem ostendere, signum derisionis et contemtus." Du Cange's *Gloss.*: from which a person unacquainted with Spanish would naturally conclude that *higa* meant "a fig;" but the name of that fruit in Spanish is *higo*: Connelly's *Span. and Engl. Dict.*, Madrid, 4to, furnishes what follows; "*Higa.* La accion que se hace con la mano, cerrado el puño, sacando el dedo pulgar por entre el índice y el de en medio. *The act of thrusting out the thumb between the fore and middle fingers that are clenched.....* *Dar higas.* Hacer desprecio de una persona ó cosa. *To despise a person or thing.....* *Higo.* La fruta que da la higuera. *Fig, the fruit of a fig-tree.....* *Higo.* Cierta especie de almorranas. *A certain species of piles.*")

**fig** *of Spain!—The*, iv. 464: Here "Pistol, after spurting out his '*figo* [*fico*] for thy friendship' [see *fico*, &c.]; as if he were not satisfied with the *measure* of the contempt expressed, more emphatically adds, 'the fig of *Spain*.' This undoubtedly alludes to the poisoned figs mentioned in Mr. Steevens's note, because [as Steevens observes] the quartos read 'the fig of Spain *within thy jaw*,' and 'the fig within thy *bowels and thy dirty maw*.' Or, as in many other instances, the allusion may be twofold; for the *Spanish fig*, as a term of contempt only [see the preceding article], must have been very familiar in England in Shakspeare's time" (DOUCE): In the note to which Douce refers above, Steevens, to illustrate "the custom of giving poisoned figs to those who were the objects either of Spanish or Italian revenge," cites, among other passages,

> "I do look now for *a Spanish fig*, or an Italian salad, daily."
> Webster's *White Devil,—Works*, p. 30, ed. Dyce, 1857:
>
> "I must *poison* him;
> One *fig* sends him to Erebus."
> Shirley's *Brothers,—Works*, vol. i. p. 231, ed. Gifford and Dyce.

**figs**—*I love long life better than*, viii. 256: A proverbial expression.

**fight** *the course—Bear-like, I must*: see *course—bear-like*, &c.

**fights**—*Up with your*, i. 392: Phillips thus explains *fights*; "(In sea-affairs) the waste-cloaths that hang round about the ship in a fight, to hinder the men from being seen by the enemy: also any place wherein men may cover themselves, and yet use their fire-arms." *The New World of Words*, ed. 1706.

**figures**, "pictures created by imagination or apprehension" (CRAIK): *to scrape the figures out of your husband's brains*, i. 431; *He apprehends a world of figures here*, iv. 218; *Thou hast no figures nor no fantasies*, vii. 134.

**file**, a number, a list: *the greater file of the subject*, i. 513; *the valu'd file* (the list in which is set down the value of each), vii. 243; *a file of all the gentry*, vii. 281.

**file**, to polish: *his tongue filed*, ii. 218: *when your countenance fil'd up his line*, ix. 375 (see note 46, ix. 375); *filèd talk*, ix. 438.

**file**, to defile: *have I fil'd my mind*, vii. 242.

**file**, to keep equal pace: *Yet fil'd with my abilities*, v. 531: see note 94, v. 531.

**file** *our engines with advice—And she shall*: see *engines with advice*, &c.

**fill-horse**, (*phill-horse* or *thill-horse*) shaft-horse, ii. 356.

**fills**, shafts of a cart or waggon: *put you i' the fills*, vi. 59.

**filth**, used as a term of reproach and contempt: *Filth as thou art*, i. 211; *Filth, thou liest!* viii. 241; *to general filths Convert o' th' instant, green virginity*, vii. 60; *Filths savour but themselves*, viii. 86: in the third of these passages Steevens explains *general filths* by "common sewers;" but surely the meaning is "common whores:" and so in the second passage "*Filth*" seems from Iago's preceding speech to be equivalent to "whore." (Compare Greene's *Notable Discouery of Coosnage*, &c., 1592; "To him will some common *filth* (that neuer knew loue) faine an ardent and honest affection," &c. Sig. C 4.)

**find** *forth*, to find out: *falling there to find his fellow forth*, ii. 12; *To find the other forth*, ii. 341.

**find** *him not—If she*, If she do not make him out, vii. 361.

**fine**, a conclusion, an end: *and the fine is*, ii. 79; *the fine's the crown*, iii. 286.

**fine**, to end: *Time's office is to fine the hate of foes*, ix. 299.

**fine** *and recovery*, i. 431; ii. 20: see *fee-simple*, &c.

**fine** *his title with some show of truth—To*, iv. 419: Here *fine* has been explained "refine," "embellish," &c.: but see note 8, iv. 419.

**fine** *in thy evidence*, full of finesse, artful, in thy evidence, iii. 305.

**fine** *issues—To*, "To great consequences, for high purposes" (JOHNSON), i. 460.

**fineless**, endless, viii. 189.

**Finsbury**—*As if thou ne'er walk'dst further than*, iv. 255: "In 1498, all the gardens which had continued time out of mind without Moorgate, to wit, about and beyond the lordship of Finsbury, were

destroyed, and of them was made a plain field to shoot in. It was called *Finsbury* field, in which there were three windmills, and here they usually shoot at twelve score: Stow, 1633, p. 913. In Jonson's time, this was the usual resort of the plainer citizens. People of fashion, or who aspired to be thought so, probably mixed but little in those parties; and hence we may account for the indignation of Master Stephen at being suspected of such vulgarity [see Jonson's *Every Man in his Humour*, act i. sc. 1]. An idea of a similar kind occurs in Shakespeare, 'As if thou ne'er walk'dst,' &c." Gifford's note on *Jonson's Works*, vol. i. p. 10.

**firago**—*I have not seen such a*, iii. 372: "*firago* . . . a corruption for *virago*, like *fagaries* for *vagaries*" (MALONE): Sir Toby means, "I never saw one that had so much the look of woman with the prowess of man" (JOHNSON): "The word *virago* is certainly inapplicable to a man, a blustering hectoring fellow, as Sir Toby means to represent Viola; for he cannot possibly entertain any suspicion of her sex: but it is no otherwise so than *Rounceval* is to a woman, meaning a terrible fighting blade; from Ronceval or Roncesvalles, the famous scene of that fabulous combat with the Saracens, 'When Charlemagne and all his peerage fell, By Fontarabia'" (RITSON).

**fire** *is in mine ears?—What*, ii. 108: "Alluding to a proverbial saying of the common people, that their ears burn when others are talking of them" (WARBURTON).

**fire**, *fire; cast on no water*, iii. 155: "There is an old popular catch of three parts in these words;

> 'Scotland burneth, Scotland burneth.
> Fire, fire;—Fire, fire;
> Cast on some more water.'"

(BLACKSTONE).

**firebrand** *brother—Our*, vi. 41: "Hecuba, when pregnant with Paris, dreamed she should be delivered of a burning torch" (STEEVENS).

**fire-drake**—*That*, v. 571: The word *fire-drake* had several meanings—viz. a fiery dragon, a meteor, and a sort of fire-work: that here it is used to describe a person with a red nose is proved by what immediately precedes.

**fire-new**, (newly come from the fire) bran-new, ii. 165; iii. 359; v. 357; viii. 115.

**firk**, iv. 493 (twice): Seems to mean "beat:" "The word *firk* is so variously used by the old writers, that it is almost impossible to ascertain its precise meaning" (STEEVENS).

**first** *son—My*, vi. 220: Here *first* is explained by Warburton "noblest and most eminent of men."

**fish** *lives in the sea—The*, vi. 389: see note 22, vi. 389.

**fish**—*Here's another ballad, Of a*, &c., iii. 471: Mr. Collier is, I believe, right when, in opposition to Malone, he denies that here we have an allusion to a particular publication: Shakespeare, he thinks, does not refer to any one of the many productions of this kind, but to the whole class.

**fishmonger**—*You are a*, vii. 342: "Perhaps a joke was here intended. *Fishmonger* was a cant term for a wencher" (MALONE).

**fit** *or two o' the face*—*A*, A grimace or two, v. 487.

**fits**—*Well you say so in*, vi. 55: "A quibble is intended. A *fit* was a part or division of a song [or ballad] or tune. The equivoque lies between *fits*, starts or sudden impulses, and *fits* in its musical acceptation" (SINGER).

**fitchew**, a polecat, vi. 104; viii. 97; (as a cant term for a strumpet), viii. 212.

**fitly**, exactly: *even so most fitly As you malign our senators*, vi. 136.

**five-finger-tied**—*Knot*, "A knot tied by giving her hand to Diomed" (JOHNSON), vi. 111.

**five** *wits*: see *wits*, &c.

**fives**—*The*, An inflammation of the parotid glands in horses (Fr. *avives*), iii. 148.

**fixure**, fixture, fixedness, iii. 507; vi. 24.

**flap-dragon**—*A*, ii. 219; *flap-dragons*, iv. 344: "A *flap-dragon* is some small combustible body, fired at one end, and put afloat in a glass of liquor. It is an act of a toper's dexterity to toss off the glass in such a manner as to prevent the *flap-dragon* from doing mischief" (JOHNSON): In former days gallants used to vie with each other in drinking off flap-dragons to the health of their mistresses,—which flap-dragons were generally raisins, and sometimes even candles' ends, swimming in brandy or other strong spirits, whence, when on fire, they were snatched by the mouth and swallowed.

**flap-dragoned** *it*, swallowed it as gallants in their revels swallow a flap-dragon, iii. 453.

**flap-jacks**, pancakes, ix. 29.

**flask**, a soldier's powder-horn: *The carved-bone face on a flask*, ii. 244.

**flaunts**, fineries, showy attire: *in these my borrow'd flaunts*, iii. 462.

**flaw**, a sudden and violent blast of wind ("A flaw (or gust) of wind. *Tourbillon de vent.*" Cotgrave's *Fr. and Engl. Dict.*: "A *flaw* of wind is a gust, which is very violent upon a sudden, but quickly endeth." Smith's *Sea Grammar*, 1627, p. 46: the second of these quotations I owe to Mr. Bolton Corney): *standing every flaw*, vi.

255; *the winter's flaw*, vii. 418; *I do not fear the flaw*, ix. 50; *foul flaws*, ix. 238.

**flaw**, a tempestuous uproar, a stormy tumult: *this mad-bred flaw*, v. 160.

**flaw**, a sudden commotion of mind: *O, these flaws and starts*, vii. 251.

**flaw**—*How Antony becomes his*, "How Antony conforms himself to this breach of his fortune" (JOHNSON), viii. 326.

**flaws**, *congealèd in the spring of day*, iv. 379: Here Edwards rightly explains *flaws* to mean "small blades of ice;" I have myself heard the word used to signify both "thin cakes of ice" and "the bursting of those cakes."

**flecked**, spotted, dappled, vi. 410.

**fleet**, to float: *Have knit again, and fleet*, viii. 333.

**fleet**, to make to pass: *fleet the time*, iii. 9.

**fleeting**, inconstant: *false, fleeting* ("changing sides," JOHNSON), *perjur'd Clarence*, v. 362; *the fleeting moon*, viii. 375 (The word *fleeting* applied to a person, as in the first of the above passages, is of very rare occurrence: I therefore notice that Sir John Harington, in his *Orlando Furioso*, has

> "But Griffin (though he came not for this end,
> For praise and bravery at tilt to run,
> But came to find his *fleeting* female friend)," &c. B. xvii. st. 18).

**fleshment**, "pride, encouraged by a successful attempt; being *fleshed* with, or having tasted success" (Nares's *Gloss.*), viii. 45.

**flew'd**, having large hanging *flews* or chaps, ii. 311.

**Flibbertigibbet**, viii. 70, 84: This fiend is called *Fliberdigibbet* and *Fliberdigibet* in Harsnet's *Declaration of egregious Popish Impostures*, 1603, pp. 49, 119; which book Shakespeare is supposed to have used for the names of several fiends in *King Lear*.

**flight**—*At the*, At the shooting with *flights*, long and light-feathered arrows that went straight to the mark, ii. 74.

**flirt-gills**, flirting gills,—wenches of light behaviour, vi. 417.

**Florentius'** *love—Be she as foul as was*, Be she as ugly as was, &c., iii. 121: "The allusion is to a story told by Gower in the First Book *De Confessione Amantis*. Florent is the name of a knight who had bound himself to marry a deformed hag, provided she taught him the solution of a riddle on which his life depended" (STEEVENS): The story is of great antiquity.

**flote**, flood, wave, sea (now generally referred to the Anglo-Saxon; but Minsheu has "A *flote* or waue. G. Flot. L. Fluctus." *The Guide into Tongues*, ed. 1617), i. 207.

**flower-de-luce** *being one!—Lilies of all kinds, The*, iii. 466: "I

think the flower meant by the poet is the white *lily* (Lilium Album)." Beisly's *Shakspere's Garden*, &c., p. 84.

**Fluellen**, iv. 452, &c.: "This is only the Welsh pronunciation of *Lluellyn*. Thus also *Floyd* instead of *Lloyd*" (STEEVENS).

**fluxive**, flowing with tears, ix. 415.

**flying** *at the brook*: see *brook*, &c.

**foin**, to push, to thrust, in fencing ("Estoquer. *To thrust, or foyne at.*" Cotgrave's *Fr. and Engl. Dict.*), i. 398; iv. 324; *foining*, ii. 137; iv. 344.

**foins**, pushes, thrusts: *no matter vor your foins*, viii. 101.

**foison**, plenty, store, i. 223, 255, 472; viii. 298; ix. 198, 358; *foisons*, vii. 273.

**fold** *up Parca's fatal web*, "put thee to death" (JOHNSON), iv. 509.

**folly**, depravity, wantonness: *She turn'd to folly*, viii. 238; *feeds his vulture folly*, ix. 288; *tyrant folly lurk in gentle* (well-born) *breasts*, ix. 297.

**fond**, to dote: *I . . . fond as much on him*, iii. 355.

**fond**, foolish, simple, silly: *this fond Love*, i. 345; *fond* (=foolishly valued) *shekels*, i. 488; *fond wretch*, i. 541; *how fond I am*, ii. 301; *thou art so fond*, ii. 389; *so fond to overcome*, iii. 28; *Fond done* (=foolishly done,—but the line seems to be corrupted), iii. 214; *fond mad woman*, iv. 181; *fond woman*, ibid.; vi. 305; *thou fond many*, iv. 323; *to see your ladyship so fond*, v. 34; *If it be fond*, v. 149; *this fond affiance*, v. 150; *I wonder he's so fond*, v. 391; *I, too fond*, v. 399; *this fond exploit*, v. 457; *'Tis fond to wail*, vi. 219; *fond mad man*, vi. 439; *prove so fond*, vii. 19; *fond men*, vii. 52; *Be not fond*, vii. 146; *an idle and fond bondage*, viii. 19; *fond paradoxes*, viii. 161; *peevish-fond*, v. 435 (see *peevish*); *fonder than ignorance*, vi. 7.

**fondly**, foolishly: *how fondly dost thou reason!* ii. 44; *fondly pass our proffer'd offer*, iv. 23; *speak fondly*, iv. 159; *fondly dost thou spur*, iv. 166; *Fondly brought here*, iv. 374; *fondly gave away*, v. 254; *fondly you would here impose*, v. 409.

**fool** *and death—To please the*, ix. 54: "I have seen (though present means of reference to it are beyond my reach) an old Flemish print in which *Death* is exhibited in the act of plundering a miser of his bags, and the *Fool* (discriminated by his bauble, &c.) is standing behind, and grinning at the process" (STEEVENS): "Cerimon in most express terms declares that he feels more real satisfaction in his liberal employment as a physician, than he should in the uncertain pursuit of honour, or in the mere accumulation of wealth; which would assimilate him to a miser, the result of whose labour is merely to entertain the fool and death. . . . The allusion therefore

is to some such print as Mr. Steevens happily remembered to have seen, in which death plunders the miser of his money-bags, whilst the fool is grinning at the process. It may be presumed that these subjects were common in Shakespeare's time. They might have ornamented the poor man's cottage in the shape of rude prints, or have been introduced into halfpenny ballads long since consigned to oblivion. The miser is at all times fair game; and to prove that this is not a chimerical opinion, and at the same time to show the extensive range of this popular subject, a few prints of the kind shall be mentioned. 1. Death and the two misers, by Michael Pregel. 2. An old couple counting their money, death and two devils attending, a mezzotint by Vander Bruggen. 3. A similar mezzotint by Meheux without the devils. 4. An old print on a *single sheet* of a dance of death, on which both the *miser* and the *fool* are exhibited in the clutches of the grim monarch. The rear may be closed with the same subject as represented in the various *dances of death* that still remain. Nor should it be concluded that because these prints exhibit no fool to grin at the impending scene, others might not have done so. The satirical introduction of this character on many occasions supports the probability that they did. Thus in a painting of the school of Holbein, an old man makes love to a girl, attended by a fool and death, to show, in the first instance, the folly of the thing, and, in the next, its consequences. It is unnecessary to pursue the argument, as every print of the above kind that may in future occur will itself speak much more forcibly than any thing which can here be added" (DOUCE).

fool—*Merely, thou art death's*, i. 500: The allusion in this passage is to a struggle between Death and the Fool; and would certainly seem to have no connection with the allusion in the passage of *Pericles*,—"To please the fool and death:" "Bishop Warburton and Mr. Malone have referred to old Moralities, in which the fool escaping from the pursuit of Death is introduced. Ritson has denied the existence of any such farces, and he is perhaps right with respect to printed ones; but vestiges of such a drama were observed several years ago at the fair of Bristol by the present writer [See what follows]" (DOUCE): "Mr. Douce, to whom our readers are indebted for several happy illustrations of Shakespeare, assures me that some years ago, at a fair in a large market-town, he observed a solitary figure sitting in a booth, and apparently exhausted with fatigue. This person was habited in a close black vest painted over with bones in imitation of a skeleton. But my informant being then very young, and wholly uninitiated in theatrical antiquities, made no inquiry concerning so whimsical a phenomenon. [Douce observes that the following additional circumstances communicated by him to Steevens had probably escaped his recollection,—"that his informant concerning the skeleton character at the fair remembered also to have seen another personage in the habit of a fool; and that arriving when the performances at

the booth were finished for the evening, he could not succeed in procuring a repetition of the piece, losing thereby the means of all further information on the subject."] Indeed, but for what follows, I might have been induced to suppose that the object he saw was nothing more or less than the hero of a well-known pantomime, entitled Harlequin Skeleton. This circumstance, however, having accidentally reached the ears of a venerable clergyman who is now more than eighty years of age, he told me that he very well remembered to have met with such another figure, above fifty years ago, at Salisbury. Being there during the time of some public meeting, he happened to call on a surgeon at the very instant when the representative of *Death* was brought in to be let blood on account of a tumble he had had on the stage, while in pursuit of his antagonist, a *Merry Andrew*, who very anxiously attended him (dressed also in character) to the phlebotomist's house. The same gentleman's curiosity, a few days afterwards, prevailed on him to be spectator of the dance in which our emblem of mortality was a performer. This dance, he says, entirely consisted of *Death's* contrivances to surprise the *Merry Andrew*, and of the *Merry Andrew's* efforts to elude the stratagems of *Death*, by whom at last he was overpowered; his *finale* being attended with such circumstances as mark the exit of the Dragon of Wantley. . . . . It should seem that the general idea of this serio-comic *pas-de-deux* had been borrowed from the ancient Dance of Machabre, commonly called The Dance of Death, a grotesque ornament of cloisters, both here and in foreign parts. The aforesaid combination of figures, though erroneously ascribed to Hans Holbein, was certainly of an origin more remote than the times in which that eminent painter is known to have flourished" (STEEVENS): "The letter [representing a struggle between Death and the Fool] that occurs in Stowe's *Survey of London*, edit. 1618, 4to, is only an enlarged but imperfect copy from another belonging to a regular Dance of Death used as initials by some of the Basil printers in the sixteenth century, and which, from the extraordinary skill that accompanies their execution, will ever rank amongst the finest efforts in the art of engraving on blocks of wood or metal. Most of the subjects in this Dance of Death have undoubtedly been supplied by that curious pageant of mortality which, during the middle ages, was so great a favourite as to be perpetually exhibited to the people either in the sculpture and painting of ecclesiastical buildings, or in the books adapted to the service of the church: yet some of them but ill accord with those serious ideas which the nature of the subject is calculated to inspire. In these the artist has indulged a vein of broad and satirical humour which was not wholly reserved for the caricatures of modern times; and in one or two instances he has even overleaped the bounds of decency. The letter in Stowe's *Survey* is the only one that appears to have been imitated from the above alphabet. . . . It is to be remembered that in most of the

old *dances of death* the subject of the fool is introduced; and it is, on the whole, extremely probable that some such representation might have suggested the image before us [in the letter copied from Stowe's *Survey*]" (DOUCE).

**fool**—*Poor*, a sort of term of endearment: *I thank it, poor fool*, ii. 94; *Alas, poor fool*, iii. 396; *my poor fool* (*i.e.* Cordelia) *is hang'd!* viii. 122; *poor venomous fool*, viii. 377; *The poor fool*, ix. 242; *the poor dappled fools*, iii. 25; *the poor fools*, v. 263. (With *poor dappled fools* compare "Then he stroking once or twice his prettie goate (which hee yet held fast by the hornes) said thus, Lie downe, *pide foole*, by me, for we shall haue time enough to returne home againe." Shelton's transl. of *Don Quixote*, Part First, p. 556, ed. 1612.)

**fool**—*Pretty*, a sort of term of endearment, like that of the preceding article, vi. 388 (twice).

**fool** *go with thy soul, whither it goes*—*A*, A kind of proverbial imprecation, iv. 290.

**fool**—*The shrieve's*, The sheriff's fool, iii. 280: "Female idiots were retained in families for diversion as well as male, though not so commonly; and there would be as much reason to expect one of the former in the sheriff's household as in that of any other person" (DOUCE—in opposition to a note of RITSON).

**fool** *till heaven hath sent me fortune*—*Call me not*, iii. 37: "Alluding to the common saying [which may be traced up to classical antiquity], that *fools are Fortune's favourites*" (MALONE).

**fool**, &c.—*What is he for a*: see *What is he for a fool*, &c.

**fool's** *bolt is soon shot*—*A*, iv. 470; *According to the fool's bolt*, iii. 89: Ray gives "A fool's bolt is soon shot. *De fol juge brieve sentence. Gall.* A foolish judge passes a quick sentence." *Proverbs*, p. 108, ed. 1768: and see *bolt*.

**fools'** *zanies*—*The*: see *zany*.

**fool-begg'd** *patience*, ii. 15: "She seems to mean, by '*fool-begg'd patience*,' that *patience* which is so near to *idiotical simplicity*, that your next relation [or any one who chose to do so] would take advantage from it to represent you as a *fool*, and *beg* the guardianship of your fortune" (JOHNSON): see *beg us*—*You cannot*.

**foot**, to seize with the foot: *Stoop'd as to foot us*, viii. 492.

**foot**, to strike with the foot, to kick, to spurn: *foot me as you spurn a stranger cur*, ii. 350; *foot her home again*, viii. 455.

**foot**, to tread, to walk: *Swithold footed thrice the old*, viii. 70.

**foot**, to move with measured steps, to dance: *Foot it featly*, i. 213; *foot it, girls*, vi. 395.

**foot**, to fix or set foot in, or to set foot on: *he is footed in this land*

*already*, iv. 448; *there is part of a power already footed*, viii. 65; *the traitors Late footed in the kingdom*, viii. 79.

**foot-cloth**, a housing of cloth, hanging down on both sides of a horse, v. 195.

**foot-cloth** *mule*, v. 179; *foot-cloth horse*, v. 399: animals ornamented with a *foot-cloth*.

**for**, for that, because: *for they are sent by me*, i. 321; *For I have had such faults*, i. 475; *But for my hand, as unattempted yet*, &c., iv. 34; *And, for my heart disdainèd*, &c., iv. 119; *And, for our coffers, with too great a court*, &c., iv. 120; *For it requires the royal debt it lent you*, v. 377; *For she is with me*, viii. 152; *for I am black*, viii. 192; *For we do fear the law*, viii. 468.

**for**, because of: *Leave nothing out for length*, vi. 176; *For certain friends that are both his and mine*, vii. 244.

**for** *catching cold*, i. 291; *For swallowing the treasure of the realm*, v. 180; *For going on death's net*, ix. 8; *For blunting the fine point of seldom pleasure*, ix. 358: In these passages *for* has generally been glossed "for fear of, in prevention of:" but Horne Tooke maintains that *for* is properly a noun, and has always one and the same meaning, viz. "cause;" so that, according to his explanation of the word, the *cause* of Lucetta's taking up the papers was *that they might not catch cold;* the *cause* of the Captain's damming-up Pole's mouth was *that it might not swallow the treasure of the realm;* the *cause* of Pericles's being advised to desist was *that he might not go on death's net;* and the *cause* of the rich man not every hour surveying his treasure is *that he may not blunt the fine point of seldom pleasure;* philologers, however, are far from agreed about the etymology of *for;* see Webster's *Dict.*, Latham's ed. of *Johnson's Dict.*

**for** *and*, equivalent to *and also*, vii. 414: see note 136, vii. 414.

**for** *me*, for, or on, my part: *Faith, none for me*, iv. 119.

**for** *thy hand—The lily I condemnèd*, "I condemned the lily for presuming to emulate the whiteness of thy hand" (MALONE), ix. 381.

**for** *why*, because, for this reason that, i. 319; ii. 35; iii. 152; iv. 176; vi. 321; ix. 308, 432 (twice), 434: see note 59, ii. 35.

**forage**, *and run*, iv. 79: see note 118, iv. 79.

**forbid**, under a curse, forspoken, bewitched: *He shall live a man forbid*, vii. 209.

**force**—*Of*, Of necessity, necessarily: *We must of force dispense*, ii. 164; *of force she must*, ii. 292; *of force must yield*, ii. 397, 398; *of force I must*, ii. 408; *of force, must know*, iii. 476; *It must of force*, iv. 231; *must, of force, give place to better*, vii. 180.

**force**, to regard, to care for, to heed: *you force not to forswear*, ii. 238; *I force not argument a straw*, ix. 302.

**force**, to enforce, to urge: *When he would force it*, i. 504; *force them with a constancy*, v. 524; *Why force you this?* vi. 208.

**force**, to stuff: *force him with praises*, vi. 51; *malice forced with wit*, vi. 104.

**force**, to strengthen: *Were they not forc'd with those that should be ours*, vii. 287.

**force** *perforce*, "Force, forcée. *Of force, of necessitie, will he nill he, in spite of his teeth*" (Cotgrave's *Fr. and Engl. Dict.*), iv. 366, 379; v. 114: compare first *force* and *perforce*.

**fordo**, to undo, to destroy, vii. 418; *fordoes*, vii. 335; viii. 232; *fordid*, viii. 120; *fordone* (overcome), ii. 329; viii. 121.

**fore-end** *of my time—The*, The fore part, the early part of my time, viii. 440.

**foregoers**, progenitors, ancestors, iii. 236.

**forehand** *sin—The*, The previous sin, ii. 123.

**forehand-shaft**, iv. 354: "An arrow particularly formed for shooting straight forward; concerning which Ascham [in his *Toxophilus*] says, that it should be big-breasted. His account is, however, rather obscure," &c. Nares's *Gloss.*

**forehead** *As low as she would wish it—Her*, viii. 309: see note 96, viii. 309.

**forehorse** *to a smock—The*, iii. 222: "The *forehorse* of a team was gaily ornamented with tufts and ribbons and bells. Bertram complains that, bedizened like one of these animals, he will have to squire ladies at the court, instead of achieving honour in the wars" (STAUNTON).

**foreign** *man still—Kept him a*, "Kept him out of the king's presence, employed in foreign embassies" (JOHNSON), v. 504.

**forestall'd** *remission—A ragged and*, iv. 393: Johnson thinks that "perhaps by *forestall'd remission* he [the author] may mean a pardon begged by a voluntary confession of offence and anticipation of the charge:" according to Mason, both here and in Massinger (*The Duke of Milan*, act iii. sc. 1, and *The Bondman*, act iii. sc. 3,—*Works*, vol. i. p. 282, vol. ii. p. 69, ed. Gifford, 1813) "*a forestall'd remission* seems to mean, a remission that it is predetermined shall not be granted, or will be rendered nugatory:" Malone believes that here "*forestall'd* only means *asked* before *it is granted*:" Mr. Knight explains *a forestall'd remission* by "a pardon supplicated, not offered freely:" see *ragged*.

**forfeit**, to transgress, to offend: *still forfeit in the same kind*, i. 515.

**forfeit**, *sovereign, of my servant's life—The*, v. 373: "He means the *remission* of the forfeit" (JOHNSON).

**forfeits**, penalties, punishments: *Remit thy other forfeits*, i. 556.

**forfeits** *in a barber's shop—Like the*, i. 548: "[Barbers'] shops were places of great resort, for passing away time in an idle manner. By way of enforcing some kind of regularity, and, perhaps, at least as much to promote drinking, certain laws were usually hung up, the transgression of which was to be punished by specific forfeitures. It is not to be wondered, that laws of that nature were as often laughed at as obeyed." Nares's *Gloss.* in "Forfeits," &c.: Steevens pronounced the metrical list of forfeits published by Kenrick to be a forgery: but it would seem that they are not wholly so. "Upwards of forty years ago," says Moor, "I saw a string of such rules at the tonsor's of Alderton, near the sea. I well recollect the following lines to have been among them; as they are also in those of Nares [*i.e.* those cited from Kenrick by Nares in his *Gloss.*], said to have been copied in Northallerton in Yorkshire;

> 'First come, first serve—then come not late,'" &c.
> *Suffolk Words*, &c., 1823, p. 133.

**forfend**, to forbid, to prohibit, to avert, iii. 480; iv. 168; v. 93, 162, 252; vi. 292; viii. 233, 239, 506; *forfended*, viii. 107.

**forgetive**, inventive, iv. 377.

**forgot ?**—*How comes it, Michael, you are thus*, How comes it, Michael, that you have thus forgot yourself? viii. 174.

**fork**, a barbed arrow-head,—a barbed arrow (see *forked heads*): *though the fork invade The region of my heart*, viii. 11.

**fork**, a forked tongue: *the soft and tender fork Of a poor worm*, i. 500; *Adder's fork*, vii. 260.

**forked**, horned: *o'er head and ears a fork'd one* (a cuckold), iii. 412; *this forkèd plague* (cuckold's horns), viii. 192.

**forked** *heads*, iii. 25: "The barbed or forked head of an arrow. *Fer de flesche à oreilles.*" Cotgrave's *Fr. and Engl. Dict.*: "Item the xix. daye [of August 1530] paied to a woman in rewarde that gave the king *forked heddes* for his Crosbow . . . xvs." *The Privy Purse Expences of King Henry the Eighth*, p. 67, ed. Nicolas.

**forks** *presages snow—Whose face between her*, viii. 97: "*Whose face between her forks, i.e.* her hand held before her face, in sign of modesty, with the fingers spread out, forky" (WARBURTON): "The construction is not 'Whose face between her forks,' &c., but 'Whose face presages snow,' &c. The following expression, I believe, every body but Mr. Warburton understands; and he might, if he had read a little farther; which would have saved him this ingenious note. See in *Timon*, act iv. sc. 3;

> 'Whose blush doth thaw the consecrated snow
> That lies on Dian's lap'"

(EDWARDS): "To preserve the modesty of Mr. Edwards's happy

explanation, I can only hint a reference to the word *fourcheure* in Cotgrave's *Dictionary*" (STEEVENS): Warburton's interpretation of this passage has more recently been adopted by a gentleman (Mr. W. C. Jourdain—in *Transactions of the Philological Society*, 1857, p. 134), who maintains that the lady in our text is looking through her fingers just as a woman is represented doing at the drunken and naked Noah in a picture by Gozzoli in the Campo Santo, and as maids are said to do at a certain object in Jonson's *Sad Shepherd:* but qy. if *Whose face between her forks—i.e.* "Whose face half concealed by her fingers"—*presages snow* reads as a complete sentence? and if it be considered as such, can *presages snow* mean anything else than "presages a fall of snow"? Besides, does not *Whose face presages snow between her forks, i.e.* "Whose face presages that snow lies inter femora," agree better than the other construction and explanation of the passage with what presently follows,—*Down from the waist,* &c.?

**form** *that they cannot sit at ease on the old bench—Who stand so much on the new,* A quibble on the double meaning of *form*, vi. 414.

**formal,** "retaining the proper and essential characteristic" (Johnson's *Dict.*), rational, sane: *To make of him a formal man again* ("to bring him back to his senses, and the forms of sober behaviour. So, in *Measure for Measure*, '*informal women*,' for just the contrary," STEEVENS), ii. 57; *any formal capacity* ("any one in his senses, any one whose *capacity* is not disarranged, or out of *form*," STEEVENS), iii. 350; *the formal Vice* (the Vice who "puts on a *formal* demeanour," THEOBALD; "perhaps means the *shrewd*, the *sensible* Vice," MALONE; "the regular Vice, according to the form of the old dramas," Nares's *Gloss.*, sub "Iniquity;" "the Vice who conducts himself according to a set form," KNIGHT), v. 387 (see *Vice —Like to the old,* &c.); *Not like a formal man* (a "decent, regular" man, JOHNSON; "a man *in his senses*," STEEVENS; "a man *in form*, i.e. *shape*," MALONE; a man "in a right form, an usual shape," Nares's *Gloss.*), viii. 289.

**former** *ensign*, vii. 187: see note 100, vii. 187.

**former** *fortune—A*, vi. 259: see note 248, vi. 259.

**forslow,** to delay, to loiter, v. 262.

**forspent,** exhausted, iv. 308; v. 259.

**forespoke,** spoke against, gainsaid, viii. 316.

**forthcoming,** in custody: *Your lady is forthcoming*, v. 136.

**forthright,** a straight path: *Or hedge aside from the direct forthright*, vi. 71; *Through forth-rights and meanders* ("The passage is explained by the fact of the allusion being to an artificial maze, sometimes constructed of straight lines (forth-rights), sometimes of circles (meanders)," KNIGHT), i. 246.

**forty,** used as "the familiar number on many occasions, where no very exact reckoning was necessary" (STEEVENS); "Anciently adopted to express a great many" (STAUNTON): *forty shillings*, i. 366; *The Humour of Forty Fancies*, iii. 148 (see *Humour*, &c.); *forty pound*, iii. 390; *these forty years*, iv. 114; *forty moys*, iv. 492; *forty year*, v. 20; *these forty hours*, v. 534; *some forty truncheoners*, v. 571; *forty of them*, vi. 201; *forty paces*, viii. 284.

**forty** *pence, no,* I will bet forty pence that it does not, v. 508: "*Forty-pence* was, in those days, the proverbial expression of a small wager, or a small sum. Money was then reckoned by pounds, marks, and nobles. *Forty-pence* is half a noble, or the sixth part of a pound. Forty pence, or three and four pence, still remains, in many offices, the legal and established fee" (STEEVENS).

**forwearied,** worn out, iv. 22.

**fosset-seller,** one who sells *fossets* or *faucets* (Fr. *faussets*), the pipes inserted into a vessel to give vent to the liquor, and stopped up by a peg or spigot ("A fosset, *dolii sipho*." Coles's *Lat. and Engl. Dict.*), vi. 167.

**fought** *at head—As true a dog as ever*, vi. 349: "An allusion to bull-dogs, whose generosity and courage are always shown by meeting the bull in front, and seizing his nose" (JOHNSON): Steevens adds, from Sir J. Davies and Marlowe's *Epigrams*,

> "Amongst the bears and dogs he goes;
> Where, whilst he skipping cries, 'To head, to head,'" &c.
> Marlowe's *Works*, p. 363, ed. Dyce, 1858.

**foul,** plain, homely, ugly: *Her amber hairs for foul have amber quoted*, ii. 206 (see *quote*); *a foul slut*, iii. 57; *I am foul*, ibid.; *Foul is most foul, being foul*, iii. 64; *as foul as was Florentius' love*, iii. 121 (see *Florentius*); *Were I hard-favour'd, foul*, ix. 227; *all they foul*, ix. 398.

**foulness,** plainness, homeliness, ugliness: *praised be the gods for thy foulness*, iii. 57; *in love with her foulness*, iii. 64.

**found** *his state in safety—No reason Can*, vii. 27: see note 52, vii. 27.

**found**—*Well*, "Of known, acknowledged excellence" (STEEVENS), "well furnished" (GRANT WHITE—wrongly), iii. 225.

**foundation**—*God save the*, ii. 144: "Such was the customary phrase employed by those who received alms at the gates of religious houses. Dogberry, however, in the present instance, might have designed to say 'God save the *founder!*'" (STEEVENS.)

**four** *hours—Any time these*, iii. 503; *I will peat his pate four days*, iv. 509; *four hours together*, vii. 340; *Four feasts are toward*, viii. 296; *fast from all four days*, viii. 301: see note 55, vii. 340.

**foutra** *for the world—A*, iv. 400; *A foutra for thine office*, iv. 401: see note 105, iv. 400.

**fox**—*Thou diest on point of*, iv. 492: "This [*fox*] was a familiar and favourite expression for the old English weapon, the broad-sword of Jonson's days, as distinguished from the small (foreign) sword." Gifford's note on *Jonson's Works*, vol. iv. p. 429: So in Webster's *White Devil;*

"O, what blade is't?
A Toledo, or an English *fox?*" *Works*, p. 50, ed. Dyce, 1857:

"The name [fox] was given from the circumstance that Andrea Ferrara, and, since his time, other foreign sword-cutlers, adopted a fox as the blade-mark of their weapons. Swords, with a running-fox rudely engraved on the blades, are still occasionally to be met with in the old-curiosity shops of London" (STAUNTON).

**foxship**, cunning, vi. 222.

**fracted**, broken, iv. 434; vii. 28.

**fractions**—*These hard*, vii. 37: "Flavius, by *fractions*, means *broken* hints, *interrupted* sentences, *abrupt* remarks" (JOHNSON).

**frame**, order, disposition: *frugal nature's frame*, ii. 125: see note 54, ii. 125.

**frampal**, *frampold* (different forms of the same word): *to be frampal*, to be peevish, froward, ix. 165; *a very frampold life*, a very uneasy, vexatious, turbulent life, i. 391.

**France?** Mess. *From France to England—How goes all in*, iv. 65: "The King asks *how all goes in France;* the Messenger catches the word *goes*, and answers that *whatever* is in France *goes* now *into* England" (JOHNSON).

**France?** . . . *In her forehead, &c.—Where*, ii. 36: see Introd. to *The Comedy of Errors*, ii. 2.

**France**, *Young gentlemen would be as sad as night, Only for wantonness—When I was in*, iv. 58: "I doubt whether our author had any authority for attributing this species of affectation to the French. He generally ascribes the manners of England to all other countries" (MALONE): The French may or may not have been the inventors of this singular mark of gentility, which, it is well known, was once highly fashionable in England. But Nash, in one of his tracts, expressly mentions an assumed melancholy as among the follies which "idle travellers" brought home from France. The passage is very curious; "What is there in Fraunce to be learnd more than in England, but falshood in fellowship, perfect slouenrie, to loue no man but for my pleasure, to sweare *Ah par la mort Dieu* when a mans hammes are scabd? For the idle traueller (I meane not for the souldiour), I haue knowen some that haue continued there by the space of halfe a dozen yeare, and when they come [came] home, they haue hyd a little weerish leane face vnder a broad French hat, kept a terrible coyle with the dust in the streete in their long cloakes of gray paper, and spoke Eng-

lish strangely. Nought else haue they profited by their trauell saue learnt to distinguish of the true Burdeaux grape, and knowe a cup of neate Gascoygne wine from wine of Orleance; yea, and peraduenture this also, to esteeme of the poxe as a pimple, to weare a veluet patch on their face, and *walke melancholy with their armes folded.*" *The Vnfortunate Traveller, Or, The Life of Jacke Wilton,* 1594, sig. L 4.

**Francisco**—*My,* i. 398: "He means 'My *Frenchman*'" (MALONE).

**frank,** a small enclosure in which animals, generally boars, were fattened, a sty ("Franc. *A franke or stie, to feed and fatten hogs in.*" Cotgrave's *Fr. and Engl. Dict.*): *in the old frank,* iv. 333.

**frank'd** *up,* styed up, v. 359, 440.

**franklin,** a freeholder, iv. 223; viii. 437; *franklins,* iii. 503.

**Frateretto,** viii. 74: A fiend, with whom, it would seem, Shakespeare became acquainted from Harsnet's *Declaration of egregious Popish Impostures,* 1603; see p. 49 of that work.

**fraughting** *souls—The,* The souls who compose the fraught or freight, i. 198.

**free,** liberal: *Being free itself, it thinks all others so,* vii. 38.

**free,** free from vicious taint, guiltless: *More free than he is jealous,* iii. 433; *Make mad the guilty, and appal the free,* vii. 354.

**free** *things,* "states clear from distress" (JOHNSON), viii. 77.

**Free-town,** vi. 377: see Introd. to *Romeo and Juliet,* vi. 370.

**French** *crown more—A,* i. 463: *Some of your French crowns have no hair at all,* ii. 269; *the French may lay twenty French crowns to one, they will beat us; for they bear them on their shoulders,* iv. 480: quibbling allusions to the baldness produced by the French (venereal) disease,—which baldness was known by the name of *French crown.*

**fret** *me, you cannot play upon me—Though you can,* vii. 374: "Here is a play on words, and a double meaning. Hamlet says, *though you can vex me, you cannot impose on me; though you can stop the instrument, you cannot play on it*" (DOUCE): see the next article.

**frets,** the stops of instruments of the lute or guitar kind, "small lengths of wire on which the fingers press the strings in playing the guitar" (Busby's *Dict. of Musical Terms,* third ed.), iii. 133.

**friend,** a lover—a term applied to both sexes: *hath got his friend with child,* i. 472; *walk about with your friend,* ii. 87; *come in visard to my friend.* ii. 237.

**friend**—*At,* On terms of friendship: *all greetings, that a king, at friend, Can send his brother,* iii. 496.

**friend**—*To,* "Is equivalent to '*for* friend.' So we say *To take to*

*wife.* The German form of *to* (*zu*) is used in a somewhat similar manner," &c. (CRAIK): *we shall have him well to friend*, vii. 153; *As I shall find the time to friend*, vii. 270; *opportunity to friend*, viii. 398.

**friends** *to meet; but mountains may be removed*, &c.—*It is a hard matter for*, iii. 49: "Alluding ironically to the proverb, 'Friends may meet, but mountains never greet.' See Ray's Collection [p. 110, ed. 1768]" (STEEVENS).

**frippery**, a shop for the sale of second-hand apparel (Fr. *fripperie*), i. 261.

**from**, away from, departing from: *this is from my commission*, iii. 328; *any thing so overdone is from the purpose of playing*, vii. 362; *from the sense of all civility*, viii. 136.

**from** *my house* (*if I had it*)—ii. 80; *So, I commend me from our house in grief*, ix. 310: The usual formula at the conclusion of letters in Shakespeare's time was *from the house* of the writer: as to the words, *if I had it*, in the first of these passages,—the same sort of joke is found in the translation of the *Menæchmi*, 1595, by W. W. [William Warner?];

> "*Men.* What, mine owne Peniculus?
> *Pen.* Yours (if aith) bodie and goods, *if I had any.*" Sig. B.

**front**, a beginning: *in April's front*, iii. 461; *in summer's front*, ix. 383.

**front**, to oppose: *you four shall front them*, iv. 226; *to front his revenges with the easy groans of old women*, vi. 250; *Which fronted mine own peace*, viii. 277.

**front** *but in that file Where others tell steps with me*, v. 479: Explained by Johnson, "I am but *primus inter pares;* I am but first in the row of counsellors;" on which explanation Mason remarks, "This was the very idea that Wolsey wished to disclaim. It was not his intention to acknowledge that he was the first in the row of counsellors, but that he was merely on a level with the rest, and stept in the same line with them."

**frontier**, an outwork in fortification: *The moody frontier of a servant brow* (the word used metaphorically), iv. 211; *Of palisadoes, frontiers, parapets*, iv. 229.

**frontlet** *on?—What makes that*, viii. 29: A *frontlet* was a forehead-cloth, worn formerly by ladies at night to give smoothness to their foreheads: here, of course, the word is equivalent to "angry, scowling look."

**froth** *and lime*, i. 370: see note 8, i. 370; where Steevens states that "the first was done by putting soap into the bottom of the tankard when they drew the beer:" but I question if Shakespeare alludes to frothing beer *by means of soap* (Compare "You, Tom Tapster,

that tap your small cans of beere to the poore, and yet *fill them halfe full of froth*," &c. Greene's *Quip for an Vpstart Courtier*, sig. F 2 verso, ed. 1620 :

> " Whose horses may be cosen'd, or what jugs
> *Fill'd up with froth?*" Jonson's *New Inn*, act ii. sc. 2 :
>
> " I fill my pots most duly
> Without deceit or *froth*, sir."
> *The Jolly Tradesman*,—Durfey's *Pills to purge Melancholy*, vol. vi. p. 91).

**fruitful** *As the free elements—As*, " Liberal, bountiful, as the elements, out of which all things are produced " (JOHNSON), viii. 178.

**fruitful** *meal—One*, One copious meal, i. 534.

**fruitfully**, fully : *you understand me?—Most fruitfully*, iii. 230.

**fruitfully**, abundantly : *time and place will be fruitfully offered*, viii. 102.

**frush**, to bruise, to break to pieces, vi. 112.

**frustrate**, frustrated : *Our frustrate search*, i. 246 ; *Being so frustrate*, viii. 361.

**full**, complete : *as full, as fortunate a bed*, ii. 106 ; *What a full fortune*, viii. 134 ; *a full soldier*, viii. 157 ; *his full fortune*, viii. 492 ; *full of face* (" completely, exuberantly beautiful," MALONE), ix. 6 ; *the fullest man*, viii. 330.

**full-fortun'd**, viii. 358 : compare the preceding article.

**fullam** : see *gourd and fullam*.

**fulfil**, to fill completely : *that they are so fulfilled With men's abuses*, ix. 309 ; *fulfilling bolts* (bolts that quite fill the staples), vi. 5.

**fulsome**, lustful : *the fulsome ewes*, ii. 348 (The meaning of *fulsome* in this line is determined by what precedes, " the ewes, being rank ").

**fulsome** *wine*, v. 449 : see note 106, v. 449.

**fumiter** or *fumitory*, the *fumaria officinalis*, a weed common in cornfields, viii. 91 ; iv. 512.

**funerals**, vi. 289 ; vii. 193 : see note 108, vii. 193.

**furnaces**, throws out as from a furnace, viii. 407.

**furnishings**, viii. 61 : Explained by Steevens " samples."

**furred** *pack*, " a wallet or knapsack of skin with the hair outward " (JOHNSON), v. 185.

**fust**, to grow fusty or mouldy, vii. 394.

**fustilarian**, a low term of abuse,—formed from *fusty* (surely not, as Steevens conjectures, from *fustis*), iv. 325.

## G.

**gaberdine**, a coarse loose outer garment, a frock or mantle (Span. *gavardina*: "Gaban. *A cloake of Felt for rainie weather; a Gabardine.*" Cotgrave's *Fr. and Engl. Dict.*), i. 231, 233; ii. 356.

**gad** *of steel—A*, A pointed instrument of steel, a steel point, vi. 331.

**gad**—*Done Upon the*, "Done suddenly, while the iron (the *gad*—the iron bar) is hot" (RITSON), viii. 18.

**gage**, a pledge, iv. 103, 105 (twice), 106 (three times), 164, 165 (twice), &c.: "*Gage.* A pledge, French. Hence the glove or gauntlet thrown down in challenges was called a *gage*, because, by throwing it, the challenger pledged himself to meet the person who should take it up." Nares's *Gloss.*

**gage**, to pledge: *gage them both in an unjust behalf*, iv. 217; *Hath left me gag'd*, ii. 341; *Was gagèd by our king*, vii. 302.

**gage**—*Lay to*, to leave in pawn: *Pawn'd honest looks, but laid no words to gage*, ix. 312.

**gain-giving**, misgiving, vii. 430.

**gait**, way: *take his gait* ("take his way, or direct his steps," STEEVENS), ii. 330; *go your gait*, viii. 101.

**gait**, proceeding: *to suppress His further gait herein*, vii. 306.

**Galathe**, the name of Hector's horse, according to the modern additions to the tale of Troy, vi. 120.

**gallant-springing**, "blooming, in the spring of life" (JOHNSON), v. 367.

**Gallian**, Gallic, French, v. 96; viii. 407.

**galliard**, a quick and lively dance, "With lofty turnes and capriols in the ayre" (Sir John Davies's *Orchestra*, &c., st. 68), iii. 321 (three times); iv. 426.

**galliasses**, iii. 141: "*Galliass*, or *Galleasse.* A large galley; a vessel of the same construction as a galley, but larger and heavier. *Galeazza*, Italian; *galeasse*, French. According to the explanation given in Dr. Johnson's *Dictionary*, the masts of a *galleasse* were three, which could not be lowered like those in a galley; and the number of seats for rowers was thirty-two." Nares's *Gloss.*

**gallimaufry**, a strange medley, a confused jumble, a hotchpotch (Fr. *gallimafree*), i. 383; iii. 473.

**gallow**, to scare, to frighten, viii. 63.

**Galloway** *nags*, "common hackneys" (JOHNSON), iv. 342.

**gallowglasses**, heavy-armed foot-soldiers of Ireland and of the

Western Isles, v. 202 ; vii. 204. (And see Jamieson's *Etym. Dict. of the Scottish Language*, sub "Galloglach :" the etymon of the term is doubtful.)

**gallows**, a rogue (one deserving the gallows), ii. 223.

**Gam**—*Davy*, iv. 506 : "This gentleman being sent by Henry, before the battle, to reconnoitre the enemy, and to find out their strength, made this report : 'May it please you, my liege, there are enough to be killed, enough to be taken prisoners, and enough to run away.' He saved the king's life in the field. Had our poet been apprized of this circumstance, this brave Welshman would probably have been more particularly noticed, and not have been merely registered in a muster-roll of names" (MALONE).

**gamester**, a frolicksome, adventurous person : *Now will I stir this gamester*, iii. 10 ; *Sirrah young gamester*, iii. 141.

**gamester**, a facetious fellow, a wag : *You're a merry gamester, my Lord Sands*, v. 491.

**gamester**, a prostitute : *a common gamester to the camp*, iii. 301 ; *a gamester at five or at seven*, ix. 80.

**gap** *of breath—This*, This mouth, iv. 52.

**gaping**, shouting, roaring ("Littleton in his *Dictionary* has 'To gape or bawl, vociferor,'" REED) : *leave your gaping*, v. 569.

**garboils**, tumults, uproars, commotions (Fr. *garbouille*), viii. 264, 277.

**garden**—*The world's best*, France, iv. 522.

**garden-house**, a summer-house (formerly often used for purposes of intrigue), i. 545 (twice) ; ix. 194.

**garden**, Costard's blunder for *guerdon*, ii. 189 (four times).

**Gargantua's** *mouth*, iii. 50 : An allusion to the giant Gargantua in the immortal satire of Rabelais.

**garish**, splendid, shining, showy, gaudy, v. 425 ; vi. 433.

**gaskins**, loose hose or breeches, iii. 323.

**gasted**, frightened, viii. 39.

**gastness**, ghastliness, viii. 231.

**gaud**, a bawble, a trinket, a piece of finery, a showy ornament, ii. 313 ; *gauds*, ii. 260 ; iii. 128 ; iv. 49 ; vi. 71 ; ix. 188.

**gaudy-night**, ight of festivity and rejoicing, viii. 333.

**gear**, dress : *shapeless gear*, ii. 234.

**gear**, matter in hand, business : *I'll grow a talker for this gear*, ii. 340 ; *a good wench for this gear*, ii. 358 ; *To this gear*, v. 126 ; vi. 340 ; *I will remedy this gear*, v. 151 ; *Will this gear ne'er be mended?* vi. 7.

**gear**, stuff: *provide this gear*, vi. 64; *goodly gear*, vi. 415; *soon-speeding gear*, vi. 470.

**geck**, a fool, a bubble: *made the most notorious geck and gull*, iii. 395.

**geck**, a subject of ridicule, a jest: *to become the geck and scorn*, viii. 491.

**geese**—*Since I plucked*, i. 442: "The allusion is to the schoolboys' custom of plucking quills out of the wings of geese, not only on the commons where they graze, but in the markets, as they hang by the neck, from the hands of the farmers who are selling them." *Sherwen Mss.*,—apud Halliwell.

**geminy**, a pair, i. 389.

**general**—*The*, The people, the multitude: *The general, subject to a well-wish'd king*, i. 493; *good or bad unto the general*, vi. 30; *caviare to the general*, vii. 350.

**general** *is not like the hive—When that the*, vi. 23: see note 22, vi. 23.

**general** *of our gracious empress*, &c.—*Were now the*, iv. 507: "The allusion is to the Earl of Essex, who in April, 1599, went to Ireland, as Governour, to quell the rebellion of Tyrone. On his departure a throng of all ranks and conditions pressed round him, cheering and blessing him. His return, in September of the same year, far from being what the poet here reasonably predicted, was secret and solitary, for it had been preceded by disaster" (GRANT WHITE).

**general** *gender—The*, "The common race of the people" (JOHNSON), vii. 404.

**general** *louts—Our*, "Our common clowns" (JOHNSON), vi. 209.

**generation**, children, offspring: *that makes his generation messes To gorge his appetite*, viii. 10.

**generosity**, high birth: *To break the heart of generosity* ("To give the final blow to the nobles," JOHNSON), vi. 141.

**generous**, noble: *The generous and gravest citizens*, i. 537; *the generous islanders*, viii. 192.

**Genius** *and the mortal instruments—The*, vii. 128: "Apparently, by the *genius* we are to understand the contriving and immortal mind, and most probably the *mortal instruments* are the earthly passions" (CRAIK).

**gennets**, horses,—properly, Spanish horses, of the race of the Barbs, viii. 135.

**Gentile**, *and no Jew—A*, ii. 365: "A jest arising from the ambiguity of *Gentile*, which signifies both a *heathen*, and *one well born*" (JOHNSON).

**gentle**, of liberal rank: *In whose success* (succession) *we are gentle*, iii.

419; *He said he was gentle, but unfortunate,* viii. 464; *no gentler than my dog,* iv. 495.

**gentle,** *and not fearful—He's:* see *fearful—He's,* &c.

**gentle** *his condition,* "advance him to the rank of a gentleman" (JOHNSON), iv. 489.

**gentleman** *of the very first house—A,* vi. 413: According to Steevens, "a gentleman of the first rank, of the first eminence among these duellists:" according to Mr. Staunton, "a gentleman-scholar of the very first school of fencing:" while Mr. Halliwell and Mr. Grant White adopt the perhaps doubtful explanation which I gave long ago, viz. "a gentleman of the very first rank, alias an upstart fellow, a nobody;" an explanation to which I was led by finding in Fletcher's *Woman's Prize,* act iv. sc. 1,

> ". . . but to be made a whim-wham,
> A jib-crack, and *a gentleman o' the first house,*
> For all my kindness to her;"

also in Cotgrave's *Fr. and Engl. Dict.* "Gentilhomme de ville. *A Gentleman of the first head, an vpstart Gentleman;*" and in Coles's *Lat. and Engl. Dict.* "An upstart Gentleman, a Gentleman of the first head, *homo novus, a se ortus.*"

**gentles,** gentlefolks: *Will you go, gentles?* i. 407; *but, gentles, agree,* ii. 181; *the gentles are at their game,* ii. 203; *Gentles, methinks you frown,* iii. 149; *But pardon, gentles all,* iv. 413; *the scene Is now transported, gentles,* iv. 429.

**gentry,** complaisance, courtesy: *To show us so much gentry,* vii. 336.

**gentry,** "rank derived from inheritance" (Johnson's *Dict.*), rank as gentlefolks: *the article of thy gentry,* i. 381; *which no less adorns Our gentry,* &c., iii. 419; *gentry, title, wisdom,* vi. 197.

**George,** the figure of Saint George on horseback worn by Knights of the Garter, v. 179, 434 (twice).

**german,** a "brother, one approaching to a brother in proximity of blood" (Johnson's *Dict.*): *german to the lion,* vii. 76; *gennets for germans* (relations), viii. 135.

**German** *clock, still a-repairing—Like a,* ii. 190: So in Jonson's *Silent Woman,* Otter says, "She takes herself asunder still when she goes to bed, into some twenty boxes; and about next day noon is put together again, like a great German clock;" on which passage Gifford remarks, "These and similar allusions to the cumbrous and complicated machinery of the first clocks (which we received from Germany) are very frequent in our old dramatists." Jonson's *Works,* vol. iii. p. 432.

**German** *Hunting in water-work—The,* iv. 328: The representation of a German boar-hunt,—perhaps, of some particular boar-hunt (with no reference, surely, to the legend of the Wild Huntsman), executed in water-colour (or distemper?) on cloth.

**germane**, or *german*, related, akin : *those that are germane to him*, iii. 488 ; *more germane to the matter*, vii. 428.

**Germans** *desire to have three of your horses : the duke himself will be*, &c.—*The*, i. 432 ; *there is three cozen-germans that has cozened*, &c., i. 438 : see *duke de Jarmany—A.*

**Germany**, *can dearly witness—The upper*, v. 563 : "Alluding to the heresy of Thomas Muntzer, which sprung up in Saxony in the years 1521 and 1522. See an account of his tenets in Alexander Ross's *View of all Religions in the World*, 6th edit. p. 398, &c." (GREY).

**germens**, germs, seeds, vii. 262 ; viii. 62.

**gest** *prefix'd for's parting—To let him there a month behind the*, To detain him there a month beyond the time prescribed for his departure, iii. 406 : In a royal "progress" the lodgings and stages for rest were called *gests* (from the Fr. *giste*) ; and, as Nares (in *Gloss.*) remarks, the table of the *gests* limited not only the places, but the time of staying at each.

**gests**, exploits, viii. 344.

**get** *within him*, get within his guard, close with him, ii. 55.

**ghost**, a dead body : see *timely-parted ghost.*

**ghosted**, haunted as a ghost, viii. 293.

**giant**—*Some mollification for your*, iii. 328 : "Ladies, in romance, are guarded by giants, who repell all improper or troublesome advances. Viola, seeing the waiting-maid so eager to oppose her message, entreats Olivia to pacify her giant" (JOHNSON) : "Viola likewise alludes to the diminutive size of Maria" (STEEVENS).

**gib**—*A*, vii. 386 ; *as melancholy as a gib-cat*, iv. 207 : *A gib* or a *gib-cat* is an old male cat,—*gib* being the contraction of *Gilbert* ("A gibbe (or old male cat). *Macou.*" Cotgrave's *Fr. and Engl. Dict.* : "A Gib-cat, *Catus felis mas.*" Coles's *Lat. and Engl. Dict.*) : Ray gives "As melancholy as a gibb'd [a corruption of *gib*] cat." *Proverbs*, p. 224, ed. 1768.

**gibbets** *on the brewer's bucket—He that*, iv. 360 : "This alludes to the manner of carrying a barrel, by putting it on a sling, which is thus described by R. Holme : 'The slings are a strong, thick, yet short pole, not above a yard and an half long : to the middle is fixed a strong plate with a hole, in which is put a hook . . . on this hook is [are] fastened two other short chains, with broad-pointed hooks, with them clasping the ends of the barrels above the heads, the barrel is lifted up, and borne by two men to any place, as is shewed Chap. V. No 146.' *Acad. of Armory*, B. iii. chap. vii. § 121. Most people who live in London have seen the operation, in taking a barrel from the dray, which is exactly represented by Holme's figure. It is evident, that to hang or *gibbet* a barrel on the pole, in

this manner, must be done by a quick movement, so as to attach both hooks at once." Nares's *Gloss.*

**gig**, a kind of top ("Moscolo . . . *a top, or gigge or twirl that children play with.*" Florio's *Ital. and Engl. Dict.*: "Toupie. *A gig, or casting-top.*" Cotgrave's *Fr. and Engl. Dict.*), ii. 210, 220 (twice).

**giglet** (or *giglot*), wanton, giddy: *a giglet wench*, v. 77; *O giglet Fortune*, viii. 433.

**giglets** (or *giglots*), wantons, jades: *Away with those giglets*, i. 550 ("A Giggle, or Gigglet. *Gadrouillette.*" . . . "Gadrouillette: *A minx, gigle, flirt, callet, Gixie; (a fained word, applyable to any such cattell).*" Cotgrave's *Fr. and Engl. Dict.*: "A Giglet, *fœmina petulans.*" Coles's *Lat. and Engl. Dict.*).

**gild** *the faces of the grooms withal; For it must seem their guilt—I'll* (with a quibble on *gild* and *guilt*), vii. 231; *gilt with Frenchmen's blood*, iv. 25: "To *gild* any thing with blood is a very common phrase in the old plays" (STEEVENS): "At this we shall not be surprised, if we recollect that gold was popularly and very generally styled *red.*" Nares's *Gloss.*: and see *golden blood*, &c.

**gilded** *'em—This grand liquor that hath*, i. 274: *Gilded* is a cant expression for "drunk;" and in *grand liquor* there is an allusion to the grand elixir of the alchemists: compare *medicine hath With his tinct gilded thee—That great.*

**gilded** *puddle*, viii. 268: "On all puddles where there is much mixture of urine, as in stable-yards, &c. there is formed a film, which reflects all the prismatic colours, and very principally yellow, and other tinges of a golden hue." Nares's *Gloss.*

**gillyvors**—*Carnations and streak'd*, iii. 464; *gillyvors*, iii. 465. "*Gillofer* or *Gelofer.* The old name for the whole class of carnations, pinks, and sweet-williams; from the French *girofle*, which is itself corrupted from the Latin *cariophyllum.* See an ample account of them in Lyte's *Dodoens*, pp. 172–175. In Langham's *Garden of Health* they are called *galofers.* See p. 281. Our modern word *gillyflower* is corrupted from this. See *Stocke Gillofer* in Lyte's *Dodoens*, p. 168. They were called *stock* from being kept both summer and winter." Nares's *Gloss.*: "*Carnations and Gillovors*, or gilloflowers, belong to the genus Dianthus, and were well known in the time of Shakspere. Parkinson, in his 'Garden of all sorts of Pleasant Flowers,' dedicated to the Queen of Charles I., and published in 1629, says that 'carnations and gilloflowers be the chiefest flowers of account in all our English gardens;' and he calls them *the pride of our English gardens*, and *the queen of delight and of flowers*, and adds: 'They flower not until the heat of the year, which is in July, and continue flowering until the colds of the autumn check them, or until they have wholly outspent themselves; and these fair flowers are usually *increased by slips.*' He

also distinguishes them from the gilloflower called stock gillovor. Gerarde, in his 'Herball,' describing the carnation-gillofloure, says: 'On the top of the stalks do grow very fair flowers, of an excellent sweet smell, and pleasant carnation colour, whereof it took his name.' Tusser, in 'Five Hundred Points of Good Husbandry,' notices gilloflowers red, white, and carnation, as distinct from wall gilloflowers and stock gilloflowers, and adds;

> 'The gilloflower also, the skilful doe know,
> Doth look to be covered in frost and in snow.'

Spenser, in 'Hobbinol's Dittie' [*The Shepheards Calender, April*] has the following;

> 'Bring hither the pink and purple cullumbine,
> With gillyflowers;
> Bring sweet carnations [Bring coronations], and sops in wine,
> Worn of paramours.'

Sir W. J. Hooker's 'British Flora,' vol. i. p. 177, under *Dianthus Caryophyllus* (clove-pink carnation, or clove gillyflower), says; 'Few persons, on seeing this plant, as it grows on old walls, would suppose it was the origin of one of the 'fairest flowers of the season,'

> 'The curious choice clove July flower,'

or carnation of our gardens, with its endless diversity of colour and form; yet such it is always considered to be.' The streaked gillovors, noticed by Perdita, are produced by the flowers of one kind being impregnated by the pollen of another kind, and this art (or law) in nature Shakspere alludes to in the delicate language used by Perdita, as well as to the practice of increasing the plants by slips." Beisly's *Shakspere's Garden*, &c., p. 82.

**gilt**, gilding, golden show, display of gold: *the double gilt of this opportunity*, iii. 359; *Our gayness and our gilt*, iv. 491; *Than gilt his trophy*, vi. 146; *Iron of Naples hid with English gilt*, v. 258; *when thou wast in thy gilt*, vii. 75.

**gilt**, money: *for the gilt of France—O guilt indeed!* (with a quibble on *gilt* and *guilt*), iv. 429.

**gimmal-bit**, iv. 485: This was a sort of double bit, in which the parts were united as in a gimmal-ring (derived by most from the Latin *gemellus*): "There came into fashion, towards the sixteenth century, a class of rings which were called *gimmal rings* or *gimmals*, and which, as the name implies, consisted at first of two rings united in one, but which were afterwards formed of three, and sometimes even of four separate rings. When the rings were closed together, the place at which they fastened was covered externally with the representation of two hands clasped, and hence the term *gimmal* is often applied to a single ring when it bears this particular device" (WRIGHT): Compare *joint-ring*.

**gimmers**, a gimcrack, a quaint contrivance (akin to, if not a corruption of, *gimmal*: see the preceding article), v. 13.

**gin**, to begin, vii. 289; *gins*, i. 251; vii. 205, 328; viii. 418; ix. 57.

**ging**, a gang, i. 429.

> ("And joyne with you a *ginge* of lusty ladds.
> . . . . . .
> In all our *ginge* wee are but sixty five."
> Heywood's *Fair Maid of the West*, Part First, 1631, pp. 40, 48.
>
> "Who still led the Rusticke *Ging*."
> Drayton's *Shepheards Sirena*, p. 146; appended to *The Battaile of Agincourt*, &c., 1627:
>
> But the word is of great antiquity.)

**gingerly**, nicely, carefully, i. 289.

**gipsy's** *lust—To cool a*, viii. 253; *Like a right gipsy, hath, at fast and loose*, &c., viii. 350: In the first of these passages "*gipsy* is used both in the original meaning for an *Egyptian*, and in its accidental sense for a *bad woman*" (JOHNSON): in the second passage "There is a kind of pun arising from the corruption of the word *Egyptian* into *gipsy*. The old law-books term such persons as ramble about the country, and pretend skill in palmistry and fortune-telling, *Egyptians*" (SIR J. HAWKINS); and see *fast and loose*.

**gird**, a sarcasm, a gibe, iii. 186; v. 48 (see *kindly*).

**gird**, to gibe, to taunt, iv. 313; vi. 143.

**girdle** *break—I pray God my*, iv. 266: "Alluding to the old adage, 'ungirt, unblest'" (STEEVENS).

**girdle**—*He knows how to turn his*, ii. 139: "Large belts were worn with the buckle before; but for wrestling the buckle was turned behind, to give the adversary a fairer grasp at the girdle. To turn the buckle behind, therefore, was a challenge" (HOLT WHITE): "A proverbial phrase, given in this form by Ray—'If you be angry, you may turn the buckle of your girdle behind you,' ed. 1678, p. 226 [p. 175, ed. 1768]; in other words, you may change your temper or humour, alter it to the opposite side. It seems to have no connexion with either challenging or wrestling, as some have supposed; and it not unfrequently occurs in the form—'you may turn your buckle,' without any mention of the girdle" (HALLIWELL).

**Gis**, a corruption of *Jesus*, vii. 397.

**give**, to give, to show, as armorial bearings: *give sheep in lions' stead*, v. 26; *the hearts of old gave hands; But our new heraldry is hands, not hearts* (with a quibble on the word *gave*, and certainly without any allusion, as Warburton supposed, to the new order of baronets created by King James), viii. 201.

> ("An Eagle argent in a field of blew
> Rogero *gave*, whilom the crest of Troy," &c.
> Sir J. Harington's *Orlando Furioso*, B. xxvi. st. 69:

"It spites him that Rogero dare aspire
To *give* his coat, being a berdlesse boy."
*Id.* B. xxx. st. 17:

"Rose of the Queene of Loue belou'd;
Englands great kings, diuinely mou'd,
*Gaue* roses in their banner," &c.
Sir J. Davies's *Seventh Hymn of Astræa;* appended to *Nosce Teipsum*, &c., ed. 1622.—

With the second of the above passages of Shakespeare may be compared

"My hand shall neur giue my heart, my heart shall giue my hand."
Warner's *Albions England*, p. 282, ed. 1596.)

**give** *aim:* see *aim—Give.*

**give** *me your hands*, give me your applause, clap your hands, ii. 332.

**give** *thee the bucklers—I:* see *bucklers*, &c.

**given** *out these arms*, resigned these arms, v. 199: see note 170, v. 199.

**glad**—*To give him*, ix. 25: Here *glad* would seem to be a substantive,—*gladness.*

**gleek**, a joke, a jeer, a scoff: First Mus. *What will you give us?* Pet. *No money, on my faith; but the gleek,—I will give you the minstrel*, vi. 467; *gleeks*, v. 55: "In some of the notes on this word it has been supposed to be connected with the card-game of *gleek;* but it was not recollected that the Saxon language supplied the term Glig, *ludibrium*, and doubtless a corresponding verb. Thus *glee* signifies *mirth* and *jocularity;* and *gleeman* or *gligman*, a minstrel or *joculator*. *Gleek* was therefore used to express a stronger sort of joke, a *scoffing*. It does not appear that the phrase *to give the gleek* was ever introduced in the above game, which was borrowed by us from the French, and derived from an original of very different import from the word in question. . . . *To give the minstrel* is no more than a punning phrase for *giving the gleek*. Minstrels and jesters were anciently called *gleekmen* or *gligmen*" (DOUCE): "*To give the gleek* meant to pass a jest upon, to make a person appear ridiculous. *To give the minstrel*, which follows, has no such meaning. Peter only means, 'I will call you minstrel, and so treat you;' to which the musician replies, 'Then I will give you the *serving creature*,' as a personal retort in kind." Nares's *Gloss.* in "A Gleek."

**gleek**, to joke, to jeer, to scoff, ii. 289; *gleeking*, iv. 510.

**Glendower** *is dead—A certain instance that*, iv. 352: "Glendower did not die till after King Henry IV. Shakespeare was led into this error by Holinshed, who places Owen Glendower's death in the tenth year of Henry's reign" (MALONE).

**glib**, to geld, iii. 428.

**globe**—*This distracted*, "This head confused with thought" (STEEVENS), vii. 328.

glory, vaunting: *how high thy glory towers*, iv. 26.

Gloster *with these letters—Go you before to*, viii. 35: Here *Gloster* "is to be understood of the town of that name, as is evident from the 'there' at the end of this speech: it is made the residence of Regan and Cornwal, to give likelihood to an ensuing scene's action,—their late quitting it, and evening visit to Gloster in a castle of his residence, which we may suppose in its neighbourhood: earls, in old time, had some dominion in the counties that gave them their titles, and resided there usually" (CAPELL).

Gloster's *dukedom is too ominous*, v. 271: "Alluding perhaps to the deaths of Thomas of Woodstock, and Humphrey, dukes of Gloster" (STEEVENS).

glove *to Death himself*, &c.—*I will throw my*, "I will challenge Death himself in defence of thy fidelity" (JOHNSON), vi. 87.

gloves *in my cap—Were*, viii. 69: see second *favour*.

glow, to make to glow: *To glow the delicate cheeks*, viii. 283.

gloze, to expound, to comment: *the French unjustly gloze*, &c., iv. 418; *Have gloz'd,—but superficially*, vi. 43.

gloze, to flatter, to wheedle, to cajole: *the villain would gloze now*, i. 549; *youth and ease have taught to gloze*, iv. 121; *Tamora to gloze with all*, vi. 343; *I will gloze with him*, ix. 10.

glozes, interpretations: *lay these glozes by*, ii. 217.

glut *him*, swallow him, i. 197.

glutton—*Let him be damned, like the*, iv. 314: An allusion to the rich man in Scripture.

gnarled, knotty, i. 487.

gnarling, snarling, iv. 118; v. 154.

go *in the song—To*, "To join with you in your song" (STEEVENS), ii. 78.

go *to the world—To*: see *world—To go to the*.

go *to thy cold bed, and warm thee*, iii. 99; viii. 67: see foot-note, iii. 99–100.

goal *for goal of youth—Get*, viii. 345: "At all plays of barriers the boundary is called a *goal*; to *win a goal* is to be a superior in a contest of activity" (JOHNSON).

God *before*, God going before, God assisting, iv. 428, 466.

God *bless*, and *God save, the mark*: see *mark*, &c.

God *defend*, God forbid, ii. 87, 132; iv. 110, 278; v. 407, 410.

God *ild you*, a variation of *God ild you* (see next article), vii. 397.

God *ild you*, a corruption of *God yield* (requite) *you*, iii. 58, 89.

godded *me*, deified me, vi. 252.

**god-den**, good e'en, vi. 168, 236 (three times), 343, 385; *God dig-you-den* (God give you good e'en), ii. 193; *God gi' god-den*, vi. 385; *God ye* (give ye) *god-den*, vi. 450: "This salutation was used by our ancestors as soon as noon was past, after which time 'good morrow' or 'good day' was esteemed improper." Nares's *Gloss.*, in "Den:" and see *good den.*

**God's** *a good man:* see *man.*

**God's** *sonties—By*, ii. 354: Is this a corruption of *By God's saints?* or of *By God's sanctity?* or *By God's santé* (*i.e.* health)?

**godfathers:** *Had I been judge, thou shouldst have had ten more*, &c. *—In christening shalt thou have two*, ii. 408: "*ten more, i.e.* a jury of twelve men, to condemn thee to be hanged" (THEOBALD): This, as Malone observes, appears to have been an old joke.

**gold** *kept by a devil—A mere hoard of*, iv. 377: "It was anciently supposed that all the mines of gold, &c., were guarded by evil spirits" (STEEVENS).

**gold**—*He does sit in*, "He is enthroned in all the pomp and pride of imperial splendour" (JOHNSON), vi. 248.

**golden** *blood—His silver skin lac'd with his*, vii. 236: "The allusion is to the decoration of the richest habits worn in the age of Shakespeare, when it was usual to *lace* cloth-of-*silver* with *gold*, and cloth-of-*gold* with *silver*. The second of these fashions is mentioned in *Much Ado about Nothing*, act iii. sc. 4, 'Cloth-o'-*gold* . . . *laced* with *silver*'" (STEEVENS): and see *gild the faces*, &c.

**gone** *through for this piece—I have*, "I have bid a high price for her, gone far in my attempt to purchase her" (STEEVENS), ix. 69.

**good**, good friend, good fellow: *Good, speak to the mariners*, i. 195; *Nay, good, be patient*, i. 196; *Good, yet remember*, ibid.; *now, good, now*, iii. 491; *Sit down; and, good, now*, ix. 160.

**good**, of substance, rich: *Antonio is a good man*, ii. 346: *We are accounted poor citizens; the patricians, good*, vi. 133 ("A *good man* i' th' Citty is not call'd after his good deeds, but the knowne weight of his purse." Brome's *Northern Lasse*, sig. D 2, ed. 1632: "What judgments the good people in the city (I mean the *good* in their own style—monied) will construe upon White's," &c. H. Walpole's *Letters*, vol. ii. p. 467, ed. Cunningham).

**good** *cheap—Would have bought me lights as*, iv. 263: "*Cheap* is *market*, and *good cheap* therefore is *à bon marché*" (JOHNSON).

**good** *den*, good e'en, ii. 110, 136 (twice); iv. 10; vi. 424; *God ye* (give ye) *good den*, vi. 416: and see *god-den.*

**good** *deed*, in very deed, truly: *yet, good deed, Leontes, I love thee*, iii. 406.

**good** *even and twenty*, twenty times good even, i. 386.

**good** *fortune come to thee! For thou wast got i' the way of honesty*, iv. 10: "Alluding to the proverb, "Bastards are born lucky.' Philip wishes his brother good fortune, because Robert was not a bastard" (COLLIER).

**good** *goose, bite not*, a jocular proverbial expression, vi. 415: Ray gives "Good goose, do not bite." *Proverbs*, p. 56, ed. 1768.

**good** *leave*, ready assent: *he gives them good leave to wander*, iii. 8; *Good leave, good Philip*, iv. 12; *You have good leave to leave us*, iv. 211; *Ay, good leave have you*, v. 277.

**good** *life, And observation strange—With*, i. 250: "*With good life* may mean 'with exact presentation of their several characters,' *with observation strange* 'of their particular and distinct parts.' So we say, 'he acted to the *life*.'" (JOHNSON).

**good** *life—A song of*, iii. 336: Here I believe, with Malone, that *a song of good life* means "*a song of* a moral turn;" but Steevens thinks that, though Sir Andrew accepts it in that signification, the Clown means a song "of harmless mirth and jollity."

**good** *lord*, a patron, a friend: *he is my good lord*, iii. 240; *Stand my good lord*, iv. 377.

**good** *man*: see second *good*.

**good** *masters*, patrons: *we'll be thy good masters*, iii. 503.

**good** *my complexion!* iii. 49: "Is a little unmeaning exclamatory address to her beauty, in the nature of a small oath" (RITSON).

**good** *that did it—The*, v. 550: Here *the good* is generally explained "the goodness" (see note 127, v. 550); but qy. does it mean "the good man"?

**good** *time—In*, i. 292, 507; v. 371, 384, 387, 413; vi. 384: "A la bonne heure. *Happily, luckily, fortunately, in good time, in a good houre.*" Cotgrave's *Fr. and Engl. Dict.*

**good-jer**, a corruption of *goujeer* (which see), i. 378.

**Good-nights**: see *Fancies*, &c.

**good-year**, a corruption of *goujeer* (which see): *What the good-year!* ii. 82; iv. 338, 342 (It is spelt variously; "What a *gudyere* aile you, mother?" Day's *Ile of Guls*, ed. 1606, sig. H 2 verso: Mr. Collier and Mr. Grant White are, I believe, altogether mistaken when they deny that in this expression there is any allusion to the *morbus Gallicus*).

**gorbellied**, swag-bellied, paunchy, iv. 227.

**gore-blood**, clotted blood, vi. 434.

**gorge**, throat, swallow, =stomach (Fr. *gorge*), iii. 423; vii. 66, 417; viii. 164.

**gospell'd**, &c.—*So*, "Of that degree of precise virtue," &c. (JOHNSON), so "kept in obedience of that precept of the gospel, which teaches us 'to pray for those that despitefully use us'" (STEEVENS), vii. 243.

**goss**—*Sharp furzes, pricking*, i. 260: "I know not how Shakespeare distinguished *goss* from *furze*; for what he calls *furze* is called *goss* or *gorse* in the midland counties" (STEEVENS): "By the latter, Shakespeare means the low sort of *gorse* that only grows upon wet ground, and which is well described by the name of *whins* in Markham's *Farewell to Husbandry*. It has prickles like those of a rose-tree or a gooseberry. *Furze* and *whins* occur together in Dr. Farmer's quotation from Holinshed" (TOLLET): "Minsheu, in his *Dictionary*, at the word *gorse*, refers the reader to *whinns*." Nares's *Gloss.* sub "Gorse."

**gossamer**, "the long white filament which flies in the air in summer" (STEEVENS), vi. 423; viii. 95 (where Nares in *Gloss.* takes it to mean "cotton wool").

**gossips**—*Yet 'tis not a maid, for she hath had*, i. 324: "*Gossips* not only signify those who answer for a child in baptism, but the tattling women who attend lyings-in. The quibble between these is evident" (STEEVENS).

**got** *that which we have*—*We have not*, "We have not secured, we are not sure of retaining, that which we have acquired" (MALONE), v. 219.

**got-den**, Fluellen's corruption of *god-den*, good e'en, iv. 454.

**Gough**—*Matthew*, v. 193: "'A man of great wit [*i.e.* wisdom] and much experience in feats of chivalrie, the which in continuall warres had spent his time in serving [service] of the king and his father.' Holinshed, p. 635" (STEEVENS).

**goujeer** or *goujeers*, the venereal disease (from "Gouge . . . a *Souldiors Pug or Punke; a Whore that followes the Camp.*" Cotgrave's *Fr. and Engl. Dict.*), viii. 111.

**gourd** *and fullam hold, And high and low beguile the rich and poor*, i. 373; *The odds for high and low's alike* (with a quibble), iii. 498: *Gourds*, it would seem, were false dice, which had a secret cavity (scooped out like a *gourd?*); *fullams*, false dice, which, on the contrary, were loaded with metal on one side, so as either to produce high throws, or to turn up low numbers, as was required, and were hence named *high men* or *low men*, also *high fullams* and *low fullams*: "Whalley says that false dice were called *fullams*, either because Fulham was the resort of sharpers, or because they were chiefly manufactured there. The last supposition is not improbable." Gifford's note on *Jonson's Works*, vol. ii. p. 111: Douce also states that *fullams* were so called, being chiefly made at Fulham: but Nares (*Gloss.* in v.) thinks it unlikely.

**gouts**, drops (Fr. *gouttes*), vii. 228.

**government**, regularity and decency of behaviour, forbearance, self-control: *men of good government* (with a quibble), iv. 206; *Defect of manners, want of government*, iv. 252; *'Tis government that makes them seem divine*, v. 244; *wife-like government*, v. 515, *smiling government* ("complacency arising from the passions being under the command of reason," MALONE), ix. 313.

**grace**, physical virtue: *mickle is the powerful grace that lies In herbs*, vi. 410.

**grace**, at meat, was sometimes said in metre in our poet's time: *What, in metre?* i. 463: and see *Apemantus' grace*, vii. 18.

**grace** *of God, sir, and he hath enough—You have the*, ii. 357: "The proverb referred to is [?] 'The grace of God is better than riches,' or, in the Scots form of it, 'God's grace is gear enough'" (STAUNTON).

**grace**, to favour, to honour, to bless: *To grace us with your royal company*, vii. 250: *That ever grac'd me in thy company* ("To *grace* seems here to mean the same as to *bless*, to make happy. So, *gracious* is *kind*, and *graces* are *favours*," JOHNSON), v. 428; *the grac'd person of our Banquo*, vii. 250.

**gracious**, lovely, attractive, graceful, beautiful: *makes the faults gracious*, i. 327: *never shall it more be gracious*, ii. 124; *make it the more gracious*, ii. 314; *one shamed that was never gracious* ("acceptable," CALDECOTT), iii. 16; *a gracious creature*, iv. 54; *his gracious parts*, ibid.; *To make it gracious*, vi. 42; *My gracious silence*, vi. 171; *no face so gracious is as mine*, ix. 362.

**grained**, ingrained: *grainèd* ("dyed in grain," JOHNSON,—an interpretation which, Malone observes, is confirmed by the words *spots* and *tinct*) *spots*, vii. 382.

**grained**, furrowed, rough: *this grainèd* ("furrowed like the grain of wood," STEEVENS) *face of mine*, ii. 64; *My grainèd ash* (ashen spear), vi. 230; *his grainèd bat* (where, as in the preceding passage, Steevens explains *grainèd* "on which the grain of the wood was visible"), ix. 415.

**gramercy**, great thanks (Fr. *grand merci*), ii. 357; v. 394; vi. 294, 332; vii. 32; *gramercies*, iii. 112, 116; vii. 32.

**grand-guard**, ix. 172: Meyrick, describing a suit of armour at Goodrich Court, tells us that "It has, over the breast, for the purpose of justing, what was called the *grand garde*, which is screwed on by three nuts, and protects the left side, the edge of the breast, and the left shoulder." *Critical Inquiry into Ancient Armour*, &c., vol. ii. p. 164, ed. 1842.

**grand** *liquor*: see *gilded 'em*, &c.

**grange**—*At the moated*, i. 509; *the grange or mill*, iii. 472; *this is Venice; My house is not a grange*, viii. 135: "*Granges* were the chief farm-houses of wealthy proprietors. The religious houses had granges on most of their estates. The officer who resided in them was called the *Grangiarius*. He superintended the farm, and at the grange the produce was laid up. The grange in Shakespeare [see the first of the above passages] was moated, therefore of some importance. This was occasionally done for defence. They were well-built stone houses, often of considerable extent and height, and, being placed in a central position to a large estate, they must often have been, as Shakespeare's grange, solitary, while the windows being small (as they were in all the edifices of that age), they would be gloomy also: fit scene for the moaning Mariana." Hunter's *New Illust. of Shakespeare*, vol. ii. p. 345: On the third of the above passages T. Warton remarks; "That is, 'you are in a populous city, not in [beside] a *lone house*, where a robbery might easily be committed. . . . . In Lincolnshire, and in other northern counties, they call every lone house, or farm which stands solitary, a *grange*."

**grant** *is the necessity—The fairest*, ii. 81: "'*Grant*' is—cause of granting: The fairest argument you can urge to prevail on me to be your advocate, is the necessity you stand in of one to do you that service" (CAPELL).

**grants** *scarce distinction—That Without the which a soldier, and his sword*, viii. 304: see note 88, viii. 304.

**grate**, the iron-barred window of a prison: *you had looked through the grate*, i. 389.

**grate**, "to rub hard,—to offend, as by oppression or importunity" (Johnson's *Dict.*), to disturb, to vex: *What peer hath been suborn'd to grate on you*, iv. 365; *I have grated upon my good friends*, i. 388; *Grates me* ("offends me, is grating to me," KNIGHT), viii. 254; *Grating so harshly all his days of quiet*, vii. 355.

**gratulate**, to congratulate, v. 413; vi. 283; vii. 20.

**gratulate**, to be rejoiced at, worthy of gratulation: *that is more gratulate*, i. 556.

**grave**, to bury: *ditches grave you all!* vii. 70; *envy of ill men Grave our acquaintance*, ix. 138; *grav'd in the hollow ground*, iv. 150.

**grave**, to engrave, to make an impression on: *soft sighs can never grave it*, ix. 235.

**grave** *charm—This*, viii. 349: see note 179, viii. 349.

**grave** *Give way to what's seen now!—Thy*, iii. 494: see note 152, iii. 494.

**gray**, blue, azure: *Her eyes are gray as glass*, i. 345; *two gray eyes*, iii. 330; *the gray vault of heaven*, iv. 334; *the morn is bright and*

*gray*, vi. 298; *a gray eye or so*, vi. 414; *Mine eyes are gray*, ix. 227; *the gray cheeks of the east*, ix. 398; *gray-ey'd*, vi. 410; ix. 191.

**Graymalkin**, a familiar spirit in the shape of a cat, vii. 203.

**greasily**, grossly: *you talk greasily*, ii. 196.

**great** *morning*, "*Grand jour*, a Gallicism" (STEEVENS), vi. 84; viii. 465.

**greaves**, armour for the legs, iv. 364.

**agree**, to agree, ii. 356; *greed*, i. 309, 519; iii. 137, 138; viii. 294; *greeing*, ix. 389.

**Greece** *upon thee—The plague of*, vi. 34: "Alluding perhaps to the plague sent by Apollo on the Grecian army" (JOHNSON): Malone supposes that Shakespeare was thinking here of Lydgate's *Auncient Historie of the Warres betweene the Trojans and the Grecians* (see vi. 2); Steevens, that he had an eye to Hall's or Chapman's *Iliad*.

**Greek**—*A merry*, vi. 14; *the merry Greeks*, vi. 87: "*Græcari* among the Romans signified to play the reveller" (STEEVENS): Hence our proverbial expression, "As merry as a Greek."

**Greek**—*Foolish*, iii. 377: "Means certainly nothing more than 'foolish *jester:*' *pergræcor* is translated by Coles 'to revel, to play the merry *Greek* or boon companion'" (MALONE): see the preceding article.

**green**, *so quick, so fair an eye—So*, vi. 452; *thy rare green eye*, ix. 201; *His eyes were green as leeks* ("as green as a leek" being a not uncommon expression), ii. 328: "*Green eyes* were considered as peculiarly beautiful. . . . The Spanish writers are peculiarly enthusiastic in the praise of green eyes. So Cervantes, in his novel *El Zeloso Estremeño:* 'Ay que ojos tan grandes y tan rasgados! y por el siglo de mi madre, que son *verdes*, que no paracen sino que son de esmeraldas'" (WEBER): Gifford, after observing that he has "seen many Norwegian seamen with eyes of this hue, which were invariably quick, keen, and glancing," and that the expression "*green eyes*" is common in our early poets, cites the following sonnet by Drummond of Hawthornden;

> "When Nature now had wonderfully wrought
> All Auristella's parts, except her eyes,
> To make those twins two lamps in beauty's skies
> She counsel of the starry synod [v. l. "her starry senate"] sought.
> Mars and Apollo first did her advise
> To wrap in colours *black* those comets bright,
> That Love him so might soberly disguise,
> And, unperceived, wound at every sight:
> Chaste Phœbe spake for purest *azure* dyes:
> But Jove and Venus *green* about the light,
> To frame thought best, as bringing most delight,
> That to pin'd hearts hope might for aye arise.
> Nature, all said, a paradise of *green*
> There plac'd, to make all love which have them seen."

Note on translation of Juvenal, *Sat.* xiii. 223.

**green,** *indeed, is the colour of lovers,* ii. 171: Here the commentators variously explain the allusion,—to *green eyes* (as reckoned beautiful), to *jealousy*, to the *willow* worn by unsuccessful lovers, and to their *melancholy:* but qy. if all these explanations be not equally wrong? Compare Browne's *Shepheards Pipe;*

> " *Greene well befits a louers* HEATE,
> But blacke beseemes a mourner."
> *Fourth Eglogue,* sig. 15, ed. 1620.

**green,** unripe, inexperienced: *How green you are,* iv. 56; *green virginity,* vii. 60; *green in judgment,* viii. 273; *folly and green minds,* viii. 164; *his greener days,* iv. 448.

**green,** new, fresh: *whiles your boots are green,* iii. 153; *since griefs are green,* iv. 389; *Tybalt, yet but green in earth,* vi. 460; *The memory be green,* vii. 305.

**green,** sickly: *to look so green and pale,* vii. 222.

**greenly,** novice-like, awkwardly, foolishly, iv. 515; vii. 398.

**Gregory** *de Cassalis:* see *Cassalis,* &c.

**Gregory**—*Turk:* see *Turk Gregory.*

**grief,** pain: *Out of my grief,* iv. 212; *the grief of a wound,* iv. 285; *Weaken'd with grief,* iv. 311.

**grief,** grievance: *To build a grief on,* iv. 366; *particulars of our grief,* iv. 371; *I here forget all former griefs,* i. 355; *The nature of your griefs,* iv. 278; *our griefs heavier than our offences,* iv. 365; *To know your griefs,* iv. 367; *these griefs shall be with speed redress'd,* iv. 372; *since griefs are green,* iv. 389; *redress of all these griefs,* vii. 124; *Speak your griefs softly,* vii. 172; *The griefs between ye,* viii. 278.

**grievances**—*I pity much your,* i. 339: Here *grievances* is explained by Johnson to mean "sorrows, sorrowful affections:" but see note 77, i. 339.

**grime,** dirt, sullying blackness, ii. 23, 35.

**grime,** to dirt, to sully deeply, viii. 47.

**gripe,** a griffin (γρύψ), ix. 287 (This word frequently means "a vulture;" but such does not seem to be its signification in the present passage).

**grise,** a step, iii. 357; vii. 65; viii. 148; ix. 134.

> (" She gan anone by *greces* to assende,
> Of a Touret in to an hye pynacle."
> Lydgate's *Warres of Troy,* B. i. sig. E 1 verso, ed 1555.)

**Grissel**—*For patience she will prove a second,* iii. 138: The allusion is to Chaucer's *Griselda* in *The Clerk of Oxenfords Tale.* Chaucer took the story from Boccaccio; but it is much older than Boccaccio's time.

**groat**—*A half-fac'd,* iv. 8: A sneer (as Theobald observes) at the

meagre visage of the elder brother, who is compared to a silver groat that bore the king's face in profile: but there is an anachronism here; for in the time of King John there were no groats; and groats with a half-face, or profile, were first issued by King Henry VII.

**gross**, palpable: *to all sense 'tis gross You love my son*, iii. 217; *if 'tis not gross in sense*, viii. 141.

**grossly**, palpably: *Working so grossly in a natural cause*, iv. 438; *with what poor judgment he hath now cast her off appears too grossly*, viii. 17.

**ground**, a musical term,—the subject or air on which variations or descants were to be raised: *on that ground I'll make a holy descant*, v. 406.

**groundlings**—*The*, The spectators who stood on the ground in that part of the theatre which answered to the pit in a modern playhouse, vii. 362.

**grow**, to accrue: *knowing how the debt grows*, ii. 52; *the sum that I do owe to you Is growing to me*, ii. 38.

**grow** *to a point*, proceed to a conclusion, to business, ii. 267.

**guard**, to face, to trim, to ornament: *To guard a title*, iv. 62; *guarded with fragments*, ii. 80; *a livery more guarded than his fellows'*, ii. 357; *guarded with rags*, iv. 363; *guarded with yellow*, v. 467.

**guards**, facings, trimmings: *priestly guards*, i. 503; *the guards are but slightly basted on neither*, ii. 80; *guards on wanton Cupid's hose*, ii. 205.

**guards** *of th' ever-fixèd pole—The*, viii. 156: "Alluding to the star *Arctophylax*" (JOHNSON): "I wonder that none of the advocates for Shakspeare's learning has observed that *Arctophylax* literally signifies *the guard of the bear*" (STEEVENS).

**guerdon**, a reward, a recompense, ii. 148, 189.

**guerdon'd**, rewarded, recompensed, v. 128, 288.

**guidon**, iv. 485: see note 120, iv. 485. (The word was not unfamiliar to our early dramatists; *e.g.*

> "*Cæsar o nullo* written in my *guydon*,
> When with my troopes victoriously I ride on."
> Barnes's *Divils Charter*, 1607, sig. G 4 verso.)

**guiled** *shore*, ii. 380: see note 48, ii. 380.

**guiltless** *blood-shedding—These hands are free from*, v. 197: "*Guiltless* is not an epithet to *blood-shedding*, but to *blood*. These hands are free from shedding *guiltless* or *innocent* blood" (MALONE).

**guinea-hen**, a cant term for a prostitute, viii. 153.

**Guinever**—*Queen*, "King Arthur's queen, not over famous for fidelity to her husband," &c. (STEEVENS), ii. 196.

**gules**, the heraldic term for "red," vii. 66, 351.

**gulf**, swallow: *gulf Of the ravin'd salt-sea shark*, vii. 260.

**gull**—*A nakèd*, vii. 28: Wilbraham, in his *Attempt at a Glossary of some Words used in Cheshire*, gives "*Gull*, s. A naked gull; so are called all nestling birds in quite an unfledged state:" Here is a play on the word *gull*, meaning both "a bird" and "a dupe."

**gull**, *the cuckoo's bird—That ungentle*, iv. 283: see note 129, iv. 283.

**gull**, a trick, an imposition: *I should think this a gull*, ii. 101.

**gummed** *velvet—He frets like a*, iv. 224: Velvet, when stiffened with gum to make it sit well, was very apt to fret.

**gun-stones**, iv. 427: "When ordnance was first used, they discharged balls, not of iron, but of stone" (JOHNSON): Even after the introduction of iron shot for heavy artillery, the term *gun-stone* was retained in the sense of "bullet:" "*Gonne-stone*—plombee, boulet, bovle de fonte." Palsgrave's *Lesclarcissment de la Lang. Fr.*, 1530, fol. xxxvii. (Table of Subst.).

**gurnet**—*A soused*, A pickled gurnet,—a not uncommon term of reproach (perhaps because it was reckoned a coarse and vulgar sort of food), iv. 274.

**gust**, to taste, to perceive, iii. 413.

**Guy**—*Sir*, Guy of Warwick, a well-known hero of romance, v. 569.

## H.

**H**—*For the letter that begins them all*, ii. 118: "Margaret asks Beatrice for what she cries *heigh-ho;* Beatrice answers, for an H, that is, for an *ache* or *pain* [the word *ache* being formerly pronounced like the letter H]" (JOHNSON).

**habit**, "conduct, behaviour" (CAPELL): *If I do not put on a sober habit*, ii. 359.

**habit**—*You know me by my*, iv. 465: "That is, by his herald's coat. The person of a herald being inviolable, was distinguished in these times of formality by a peculiar dress, which is likewise yet worn on particular occasions" (JOHNSON): see *herald's coat*, &c.

**hack**—*To hick and to*, i. 424: Here, according to Steevens, Mrs. Quickly uses *hack* in the sense of "do mischief."

**hack**—*These knights will*, i. 381: A very obscure passage, about the meaning of which sundry conjectures have been offered; the most probable one perhaps being that there is an allusion to the extravagant number of knights created by King James, and that *hack* is equivalent to "become cheap or vulgar."

**haggard**, a wild, untrained hawk ("Faulcon hagard. *A Hagard; a*

*Faulcon that preyed for herselfe long before she was taken.*" Cotgrave's *Fr. and Engl. Dict.* sub "Hagard:" and see Latham's *Faulconry*, &c., 1658, concerning the Haggard Faulcon, the Haggard Goshawk, the Haggard Lanner, and—in his First Book, chap. iii.—"the manner of reclaiming your Haggard"), iii. 161, 163, 355; *haggards*, ii. 105.

**haggard**, wild, wanton, libertine (see the preceding article): *If I do prove her a haggard*, viii. 192.

**haggish**, deformed, or deforming, iii. 208.

**hag-seed**, offspring of a hag or witch, i. 212.

**hair**, grain, texture, character: *against the hair of your professions*, i. 399; *The quality and hair of our attempt*, iv. 269 (see note 106, iv. 269); *merry against the hair*, vi. 12; *to stop in my tale against the hair*, vi. 415. ("Against the hair, *Invitâ Minervâ, aversante naturâ.*" Coles's *Lat. and Engl. Dict.*)

**hair** *on's head but 'tis a Valentine—There's not a*, i. 322: "Launce is still quibbling. He is now running down the *hare* that he started when he entered" (MALONE).

**hair** *than wit—She hath more*, i. 326: A proverbial expression, founded on the notion that much hair indicated a lack of brains: Ray gives "Bush natural, more hair than wit." *Proverbs*, p. 180, ed. 1768.

**hair** *to stare—That mak'st my blood cold, and my*, vii. 183; *With hair up-staring*, i. 206: Formerly this expression not only found a place in the most serious poetry, but belonged to the phraseology of daily life: "Les cheveux luy dressent. *His haire stares, or stands annend.*" Cotgrave's *Fr. and Engl. Dict.* sub "Dresser;" and compare Florio's *Ital. and Engl. Dict.* sub "Arricciare."

**hair**, *&c.—The courser's:* see *courser's hair*, &c.

**halcyon** *beaks with every gale—Turn their*, viii. 44: "The *halcyon* is the bird otherwise called the *king-fisher*. The vulgar opinion was, that [the dead body of] this bird, if hung up, would *vary* with the wind [turn its breast to the wind], and by that means show from what point it blew" (STEEVENS,—who compares passages from Marlowe's *Jew of Malta*, Storer's *Life and Death of Wolsey*, and Lupton's *Notable Things*): see also Browne's *Vulgar Errors*, Book iii. Chap. x., "That a King-fisher, hanged by the bill, sheweth where the wind lay." (That very pleasing writer, Charlotte Smith—though herself a poetess and well acquainted with English poetry—appears not to have remembered the present line of Shakespeare when she concluded her account of the halcyon as follows: "I have once or twice seen a stuffed bird of this species hung up to the beam of a cottage ceiling. I imagined that the beauty of the feathers had recommended it to this sad preëminence, till on inquiry I was assured that it served the purpose of a weather-

vane; and though sheltered from the immediate influence of the wind, never failed to show every change by turning its beak from [to] the quarter whence the wind blew. So that some superstition as to the connexion between the wind and the Halcyon seems, like many other relics of almost forgotten prejudices, to linger still in our cottages." *A Natural History of Birds*, &c., p. 88, ed. 1807.)

**half-caps**, caps half-taken-off,—slight salutations, vii. 37.

**half-fac'd** *groat—A:* see *groat*, &c.

**half-fac'd** *sun—Our:* see *sun—Our half-fac'd.*

**half-kirtles**: see *kirtle.*

**half-pence**—*She tore the letter into a thousand*, ii. 101: Here *half-pence* means minute pieces: "the half-pence of Elizabeth," as Douce remarks, "were of *silver*, and about the size of a modern silver penny."

**halidom**, holiness, faith, sanctity, i. 337; iii. 188; v. 558; vi. 388: "*Halidome* or *Holidome*, an old word, vsed by old countrey-women, by manner of swearing: *by my halidome*, of the Saxon word Haligdome, ex *halig*, i. sanctum, et *dome*, i. dominium aut iucidium." Minsheu's *Guide into Tongues*, ed. 1617.

**hall**, *a hall!—A*, An exclamation formerly common, to make a clear space in a crowd, vi. 395.

**Hallowmas**—*To speak puling, like a begger at*, i. 295: *at Hallowmas*, i. 478 (twice); *like Hallowmas*, iv. 177: *Hallowmas* is the mass or feast-day of *All-Hallows* or *All-Saints:* "It is worth remarking, that on All-Saints-Day the poor people in Staffordshire, and perhaps in other country places, go from parish to parish *a souling*, as they call it, *i.e.* begging and *puling* (or singing small, as Bailey's Dict. explains *puling*) for [a sort of cakes called] *soul-cakes*, or any good thing to make them merry. This custom is mentioned by Peck, and seems a remnant of Popish superstition to pray for departed souls, particularly those of friends. The *souler's* song in Staffordshire is different from that which Mr. Peck mentions, and is by no means worthy publication" (TOLLET): "Several of these terms clearly point out the condition of this benevolence, which was, that the beggars should pray for the souls of the giver's departed friends on the ensuing day, Nov. 2, which was the feast of *All Souls*." Nares's *Gloss.*

**Ham's** *Castle*, v. 320: "A castle in Picardy, where Oxford was confined for many years" (MALONE).

**hand**—*At any*, and *in any hand*, At any rate, in any case, iii. 123, 261.

**hand**, *quoth pickpurse—At*, iv. 223: A proverbial expression of frequent occurrence in our early writers.

**hands**—*As tall a man of his*, i. 375; *thou art a tall fellow of thy*

*hands*, iii. 503; *a proper fellow of my hands*, iv. 331: "*Of his hands* was a phrase equivalent to 'of his inches' or 'of his size,' a hand being the measure of four inches. 'As tall a man *of his hands*' [=as bold or able a man of his hands], &c., was a phrase used, most likely, for the sake of a jocular equivocation in the word *tall*, which meant either bold or high." Nares's *Gloss.* in v. "Hand," &c.: "A man of his hands, *Homo strenuus, impiger, manu promptus.*" Coles's *Lat. and Engl. Dict.*

**hands**—*Of all*, On all hands, ii. 212.

**hands**—*With the help of your good*, "By your applause, by clapping hands" (JOHNSON), i. 276.

**handsaw**—*I know a hawk from a*, vii. 348: A very old proverbial expression, in which it would certainly seem that *handsaw* is a corruption of *hernshaw* (*i.e.* heron): Ray gives "He knows not a hawk from a hand-saw." *Proverbs*, p. 196, ed. 1768.

**hand-fast**, a contract, a betrothal, a marriage-engagement: *to hold The hand-fast to her lord*, viii. 404.

**hand-fast**—*In*, In custody (properly—in *mainprise*, in the custody of a friend on security given for appearance): *If that shepherd be not in hand-fast*, iii. 488.

**handy-dandy**, viii. 98: A very old game among children: Florio has "Bazzichiare, *to shake betweene two hands, to play at handie dandie.*" *Ital. and Engl. Dict.*: As it is now played—a child hides something in his hand, and makes his play-fellow guess in which hand it is: if the latter guesses rightly, he wins the article, if wrongly, he loses an equivalent: "Sometimes," says Mr. Halliwell, "the game is played by a sort of sleight of hand, changing the article rapidly from one hand into the other, so that the looker-on is often deceived, and induced to name the hand into which it is apparently thrown. This is what Shakespeare alludes to by changing places."

**hang** *it first, and draw it afterwards*—*You must*, ii. 109: "Alluding probably to the method sometimes practised of drawing teeth by means of a waxed string" (TALBOT).

**hanged** *an hour*—*Be*, i. 550: A petty imprecation, in which the words "*an hour*" are little more than expletive.

**hangers**, vii. 428 (three times): "*i.e.* the fringed loops appended to the girdle, in which the dagger or small sword usually hung." Gifford's note on *Jonson's Works*, vol. ii. p. 154: "Under this term were comprehended four graduated straps, &c., that hung down in a belt on each side of its receptacle for the sword. I write this with a most gorgeous belt, at least as ancient as the time of James I. before me. It is of crimson velvet embroidered with gold, and had belonged to the Somerset family" (CALDECOTT).

**hangman**, an executioner: *the hangman's axe*, ii. 400 (So in Fletcher's *Prophetess*, act iii. sc. 1, Dioclesian, who had *stabbed* Aper, is called "the *hangman* of Volusius Aper;" and in *Jacke Drum's Entertainment*, Brabant Junior, being prevented by Sir Edward from *stabbing* himself, declares that he is too wicked to live;

> "And therefore, gentle knight, let mine owne hand
> Be mine own *hangman*." Sig. H 3 verso, ed. 1616:

compare, too, a play of a much later date, the Duke of Buckingham's *Rehearsal*, where Bayes says; "I come out in a long black veil, and a great huge *hangman* behind me, with a furr'd cap, and his sword drawn; and there tell 'em plainly, that if, out of good nature, they will not like my play, I'gad, I'll e'en kneel down, and he shall cut my head off." Buckingham's *Works*, vol. i. p. 21, ed. 1775).

**hangman**—*The little*, ii. 109: Farmer says that this character of Cupid is from Sidney's *Arcadia* (B. ii. p. 156, ed. 1598), where we are told that Jove appointed Cupid

> "In this our world a *hangman* for to be
> Of all those fooles that will haue all they see."

Perhaps so; and see the preceding article: But qy. does Shakespeare use *hangman* here as equivalent to "rascal, rogue"? (In Johnson's *Dict.* sub "*Hangman*," the present passage is cited to exemplify the word employed as a term of reproach): it is at least certain that "*hangman*" having come to signify "an executioner in general," was afterwards used as a general term of reproach (So in *Guy Earl of Warwick, a Tragedy*, printed in 1661, but acted much earlier; "Faith, I doubt you are some lying *hangman*" (i.e. *rascal*), sig. E 3 verso).

**hangman**, rascally (see the preceding article): *the hangman boys in the market-place*, i. 341.

**Hannibal**—*wicked*, Elbow's blunder for *wicked Cannibal*, i. 479.

**Hannibal**, &c.—*A witch by fear, not force, like*, v. 25: "See Hannibal's stratagem to escape by fixing bundles of lighted twigs on the horns of oxen, recorded in Livy, lib. xxii. c. 16" (HOLT WHITE).

**happiest** *hearers of the town—The first and*, v. 467: "*happy* appears in the present instance to have been used with one of its Roman significations, i.e. *propitious* or *favourable*" (STEEVENS).

**happily**, haply: *Happily you something know*, i. 525; *happily we might be interrupted*, iii. 175; *a gentleman that happily knows more*, iii. 500; *Might happily have prov'd*, v. 158; *happily, For my example*, v. 548; *Happily you may catch her*, vi. 338; *Which, happily, foreknowing may avoid*, vii. 304; *Happily, he's the second time come to them*, vii. 348; *And happily repent*, viii. 191; *who may happily be a little angry*, viii. 462; *Though happily her careless wear*, ix. 128.

**happiness**, good fortune: *happiness prefer me to a place*, ix. 148.

**happy**, accomplished: *tell him Wherein you're happy*, viii. 449.

**happy** *man be his dole!* i. 416; iii. 115, 411; iv. 226: Means properly, "Let his share or lot be the title 'happy man,' or prove happiness:" "It was, however, used as a general wish for good success in a manner which makes it difficult to give it any literal construction; particularly as an exclamation before a doubtful contest, where it seems equivalent to 'Happy be he who succeeds best.'" Nares's *Gloss.* sub "*dole:*" Ray gives "Happy man happy dole, or Happy man by his dole." *Proverbs*, p. 116, ed. 1768.

**hard**, unpleasant: *Fearing some hard news from the warlike band*, ix. 279.

**hard-favoured**, harsh-featured, ugly, i. 295; iii. 56; iv. 175, 450; v. 77, 323; ix. 227, 254.

**hardiment**, hardiness, bravery, deeds of bravery, iv. 215; vi. 92; viii. 491.

**hare**—*What sayest thou to* [*the melancholy of*] *a?* iv. 207: "The following extract from Turberville's Book on Hunting and Falconry is a better explanation of this passage than any given by the commentators; 'The Hare first taught us the use of the hearbe called Wyld Succory, which is very excellent for those which are disposed to be melancholicke: *shee herselfe is one of the most melancholicke beasts that is*, and to heale her own infirmitie she goeth commonly to sit under that hearbe'" (STAUNTON).

**hare** *of whom the proverb goes—The*, &c., iv. 19: "The proverb alluded to is 'Mortuo leoni et lepores insultant.' *Erasmi Adag.*" (MALONE): There Erasmus cites a Greek epigram—"cujus argumentum sumptum est ex Homericæ Iliad. χ, ubi Hectorem ab Achille jam interfectum circumsistunt Græci, mortuo insultantes," &c.:

> Βάλλετε νῦν μετὰ πότμον ἐμὸν δέμας, ὅττι καὶ αὐτοὶ
> Νεκροῦ σῶμα λέοντος ἐφυβρίζουσί λαγωοί.
>
> Strike ye my body, now that life is fled:
> So hares insult the lion when he's dead.

**harlot**, base, depraved: *the harlot king*, iii 432.

**harlots**, base, depraved persons: *While she with harlots feasted in my house*, ii. 61.

**harlotry**, a term of reproach for a woman,—slut: *a peevish self-will'd harlotry*, iv. 253; vi. 458; *He sups to-night with a harlotry*, viii. 224.

**harlotry**, as an adjective: *harlotry* (=ribald) *players*, iv. 242.

**harness**, armour, iv. 259; vi. 114; vii. 18, 289; viii. 345.

**harnessed**, armed, iv. 84; vi. 11.

**harp**—*The miraculous*, The harp of Amphion, to the sound of which the walls of Thebes arose, i. 220.

**harried,** used roughly, ill-treated, viii. 309.

**Harry** *ten shillings*, iv. 358: "This is an anachronism; there were no coins of *ten shillings* value in the reign of Henry the Fourth. Shakespeare's *Harry ten shillings* were those of Henry the Seventh or Eighth; but he thought these might do for any other Harry" (DOUCE).

**"haste**—*At Ardea to my lord with more than,"* ix. 311: According to the formula on old English letters, which (as Steevens observes) were superscribed—"*With post post haste.*"

**hatch**—*O'er the*, iv. 10: A proverbial expression applied to illegitimate children (Compare *window—In at the*).

**hatch**—*Take the*, Leap the hatch (or half-door), iv. 84.

**hatch'd** *in silver—Venerable Nestor*, vi. 22: a passage, says Gifford, "on which the commentators have wasted so many words. Literally, to hatch is to inlay; metaphorically, it is to adorn, to beautify, with silver, gold, &c.". Note on *Shirley's Works*, vol. ii. p. 301.

**hatched**—*To keep our door*, ix. 69: It appears that a *hatch* (or half-door) with spikes upon it was a distinguishing mark of a brothel.

**hatchet,** *The help of*, v. 196: see note 166, v. 196.

**hateful,** full of hate, malignant: *The hateful commons*, iv. 136.

**haught,** haughty, v. 120, 252, 380; *haught-insulting*, iv. 172.

**haughty,** high, elevated, high-spirited: *this haughty-great attempt*, v. 42; *these haughty words of hers*, v. 59; *full of haughty courage*, v. 62.

**haunt**—*Out of*, "Out of company" (STEEVENS), vii. 388.

**have,** to conceive, to understand: *You have me, have you not?* vii. 333.

**having,** possessions, estate, fortune: *The gentleman is of no having*, i. 406; *your having in beard*, iii. 54; *my having is not much*, iii. 374; *of what having*, iii. 487; *our best having*, v. 506; *great prediction Of noble having*, vii. 210; *Or scant our former having* ("our former allowance of expense," JOHNSON), viii. 227; *my present havings*, v. 530; *Whose rarest havings made the blossoms dote* (but explained by Malone, "Whose accomplishments were so extraordinary that the flower of the young nobility were passionately enamoured of her"), ix. 421.

**haviour,** behaviour, i. 373; iii. 370; iv. 112; vi. 406; vii. 308; viii. 442.

**havock**—*Cry*, the signal for indiscriminate slaughter, no quarter being given, iv. 27; vi. 203; vii. 157.

**hay,** the Italian *hai*, "you have it,"—an exclamation in fencing when a thrust or hit is received by the antagonist: *the punto reverso! the hay!* vi. 413.

**hay**—*Let them dance the*, ii. 222: "This dance was borrowed by us from the French. It is classed among the *brawls* in Thoinot Arbeau's *Orchesographie* [1588]" (DOUCE): "To dance the hay, *ad figuram sepis choreas ducere.*" Coles's *Lat. and Engl. Dict.* (Sir John Davies writes

> "Thus when at first Loue had them marshalled,
> As earst he did the shapelesse masse of things,
> He taught them rounds and winding *Heyes* to tread,
> And about trees to cast themselues in rings," &c.
> *Orchestra*, &c., st. 64.)

**headsman**, an executioner, iii. 284.

**health**, "welfare, or safety generally" (CRAIK): *Have mind upon your health*, vii. 174.

**heap**, a mass, a body: *thy whole heap*, ix. 8: see note 10, ix. 8.

**heart** *of mine in thee—He started one poor*, iii. 378: Here is a manifest quibble between *heart* and *hart*.

**hearted** *throne*, "the heart on which thou wast enthroned" (JOHNSON), viii. 199.

**heart's** *all—The*, "The intention with which the entertainment is given" (JOHNSON) is all, iv. 398.

**heat**—*If you take not the*, iv. 346; *We must do something, and i' the heat*, viii. 17: "Alluding, I suppose, to the proverb, 'Strike while the iron is *hot*'" (STEEVENS).

**heat**, to run a heat or course, as in a race: *With spur we heat an acre. But to the goal*, iii. 408; on which line Capell remarks, "The expressions [sic], '*But, to the goal*,' answer to these at present in use with us—But, to come to the point: . . . . her phrase immediately before it, '*heat an acre*,' has not been trac'd any where; yet is it not therefore false, and an object for alterers, implying clearly—o'er-run it:" see note 8, iii. 408.

**heat**, heated: *though heat red-hot*, iv. 59.

**heaven** *defend*, heaven forbid, viii. 151.

**heaven** *to earth*, iv. 289: see note 141, iv. 289.

**heaven's** *benediction com'st To the warm sun!—Thou out of*, viii. 47. This proverbial expression, meaning to quit a better for a worse situation, is found in various authors from Heywood down to Swift: the former has

> "In your running from him to me, *yee runne*
> *Out of Gods blessing into the warme sunne.*"
> *Dialogue on Prouerbs*, P. 2,—*Workes*, sig. G 2 ver. ed. 1598;

and the latter,

> "*Lord Sparkish.* They say, marriages are made in heaven; but I doubt, when she was married, she had no friend there.
> *Neverout.* Well, she's got *out of God's blessing into the warm sun.*"
> *Polite Conversation*, Dialogue 1,—*Works*, vol. ix. p. 423, Scott's sec. ed.:

Ray gives "Out of God's blessing into the warm sun. *Ab equis ad asinos.*" *Proverbs*, p. 192, ed. 1768: We must suppose that Kent alludes to Lear's being worse treated by Regan than he had been by Goneril.

**heavens**—*For the*, A petty oath, equivalent to "By heavens," ii. 86, 354: see note 15, ii. 86.

**heavy**, thick, cloudy, dark: *the heavy middle of the night*, i. 519; *it is a heavy night*, viii. 229.

**hebenon**—*juice of cursèd*, vii. 326: It has been disputed whether *hebenon* means here "henbane" or "ebony:" Grey suggests (very improbably) that it was "designed by a metathesis, either of the poet or transcriber, for *henebon*, that is *henbane;*" and (what is more to the purpose) quotes a passage of Pliny where we are told that the oil of the seeds of henbane dropped into the ears will injure the understanding (*Nat. Hist.* lib. xxv. cap. 4): on the other hand, a passage of Marlowe's *Jew of Malta*, cited by Steevens, shows that the juice or sap of *hebon* (ebony) was accounted poisonous;

> "the blood of Hydra, Lerna's bane,
> The juice of *hebon*, and Cocytus' breath."
> *Works*, p. 164, ed. Dyce, 1858;

and Douce observes that "in the English edition by Batman of *Bartholomæus de proprietatibus rerum*, the article for the wood ebony is entitled 'Of *Ebeno*, chap. 52.' This comes so near to the text, that it is presumed very little doubt will now remain on the occasion. It is not surprising that the *dropping into the ears* should occur, because Shakspeare was perfectly well acquainted with the supposed properties of henbane as recorded in Holland's translation of Pliny, and elsewhere, and might apply this mode of use to any other poison" (In Beisly's *Shakspere's Garden*, &c., p. 4, it is suggested that here Shakespeare may have written "*enoron*," i.e. nightshade—a villanous conjecture).

**hedge**, "to creep along by the hedge; not to take the direct and open path, but to steal covertly through circumvolutions" (JOHNSON); "*Hedging* is by land what *coasting* is by sea" (MASON): *am fain to shuffle, to hedge* (creep slyly, shift, skulk), *and to lurch*, i. 389; *Or hedge* (sheer off, swerve) *aside from the direct forthright*, vi. 71; *how he coasts And hedges his own way*, v. 525.

**hedge**, and *hedge in*, to shut in: *And hedg'd* ("confined," JOHNSON) *me by his will*, ii. 352; *you forget yourself, To hedge me in* ("to limit my authority by your direction or censure," JOHNSON; but Mr. Craik suggests, very improbably I think, that Cassius may have used this expression in consequence of the preceding word *bay*,—"that there may have been some degree of confusion in the minds of our ancestors between *bait* and *bay*, and that both words, imperfectly conceived in their import and origin, were apt to call up a more or less distinct notion of encompassing or closing in"), vii. 174.

**hedge** *out*, to shut out: *Nay, this shall not hedge us out* (put us off), vi. 55.

**hedge-pig**, a (young?) hedge-hog, vii. 259.

**heels**—*I scorn that with my*, ii. 118; *scorn running with thy heels*, ii. 354: A not uncommon proverbial expression; which is manifestly alluded to in the line, *Beating his kind embracements with her heels*, ix. 233.

**hefts**, heavings, retchings, iii. 423.

**hell**—*One that, before the judgment, carries poor souls to*, One that, on *mesne process*, carries poor souls to prison (*hell* being a cant term for the worst dungeon in the prisons of our poet's time), ii. 43.

**helmed**—*The business he hath*, The business he hath steered through, i. 513.

**help** *of hatchet—The*: see *hatchet*, &c.

**helpless**, affording no help: *helpless patience*, ii. 15; *the helpless balm of my poor eyes*, v. 341; *helpless berries*, ix. 243; *helpless smoke of words*, ix. 302.

**hence**, henceforward: *Make less thy body, hence, and more thy grace*, iv. 405.

**henchman**, a page, ii. 274.

**hent**, a hold, an opportunity to be seized, vii. 378.

**hent**, to seize, to take possession of, to take hold of, iii. 460; i. 537 (the participle).

**herald's** *coat without sleeves—A*, The coat or vest called a *tabard*, iv. 275.

**herb** *of grace*, iii. 287: see *rue*, &c.

**Herculean** *Roman does become The carriage of his chafe—How this*, viii. 265: "Antony traced his descent from Anton, a son of Hercules" (STEEVENS). (I must notice here, what has only recently met my eye,—the alteration of the very Shakespearian expression *The carriage of his chafe*, to "*The carriage of his* chief," made by Mr. Staunton in his edition of our poet: "Can any one," he says, "who considers the epithet 'Herculean,' which Cleopatra applies to Antony, and reads the following extract from Shakespeare's authority, hesitate for an instant to pronounce *chafe* a silly blunder of the transcriber or compositor for 'chief,' meaning Hercules, the *head* or *principal* of the house of the Antonii? 'Now it had bene a speech of old time, that the family of the *Antonij* were descended from one *Anton* the son of *Hercules*, whereof the family took the name. *This opinion did Antonius seeke to confirme in all his doings: not only resembling him in the likenesse of his body, as we have said before, but also in the wearing of his garments.*' *Life of Antonius*. North's *Plutarch*:"

1. I am aware that the term *chief* is used in the Highlands of Scotland to signify the head of a family or clan (as "the *chief* of the Campbells," "the *chief* of the Macleods," &c.); but I think it utterly improbable that Shakespeare would have employed it in the sense of "an illustrious ancestor" without the addition of some other words to render his meaning clear.

2. Cleopatra is here jeering at Antony for putting himself into such a passion; and if we read "*does become The carriage of his* chief," must we not understand that the said *chief*, or ancestor, was a grave and dignified personage, who, not being himself subject to fits of passion, would have disapproved them in his descendant? *But is Hercules described to have been such a personage?*)

**Hercules** *and his load too*, vii. 347: "The allusion may be to the *Globe* playhouse on the Bankside, the sign of which was *Hercules carrying the Globe*" (STEEVENS): "I suppose Shakespeare meant that the boys drew greater audiences than the elder players of the Globe theatre" (MALONE).

**Hercules**—*The shaven*, "Hercules when shaved to make him look like a woman, while he remained in the service of Omphale, his Lydian mistress" (STEEVENS), ii. 116.

**hereby**—*That's*, That's as it may happen, ii. 172.

**hermits**, beadsmen, persons bound to pray for you: *We rest your hermits*, vii. 221.

**Herne** *the hunter*, i. 433 (twice), 445, 448, 449; *Herne's oak*, i. 433, 440, 442, 443: The legend of Herne the hunter would seem to have been anciently current at Windsor; and his "oak" has caused not a little controversy; but I believe my venerable friend Mr. Jesse is the only one who now maintains that the withered trunk in the Home Park, which was blown down a few years ago, was the identical tree always known as Herne's oak, and immortalized by Shakespeare: "The general opinion is that it was accidentally destroyed in the year 1796, through an order of George III. to the bailiff Robinson that all the unsightly trees in the vicinity of the Castle should be removed; an opinion confirmed by a well-established fact that a person named Grantham, who contracted with the bailiff for the removal of the trees, fell into disgrace with the King for having included the oak in his gatherings," &c. (HALLIWELL). (Herne's Oak, so long an object of much curiosity and enthusiasm, is now no more. The old tree was blown down, August 31st, 1863; and a young oak was planted by her Majesty, September 12th, 1863, to mark the spot where Herne's Oak stood." *Windsor Guide*, p. 5.)

**Herod**—*It out-herods*, vii. 362: Herod was a favourite character in our early Miracle-plays: Chaucer, speaking of the parish-clerk Absolon, says,

"He plaieth Herode on a skaffold hie." *The Milleres Tale*, v. 3384, ed. Tyr.

(If the reader wishes to know what a swaggering uproarious tyrant Herod was represented to be in those old dramatic performances, let him turn to "Magnus Herodes" in *The Towneley Mysteries*, p. 140, ed. Surtees Soc., to "King Herod" in *The Coventry Mysteries*, p. 288, ed. Shake. Soc., and to "The Slaughter of the Innocents" in *The Chester Plays*, vol. i. p. 172, ed. Shake. Soc.)

**Hesperides**—*In the*, ii. 216; *this fair Hesperides*, ix. 7: In these passages *Hesperides* is used to signify the garden wherein the golden apples were kept (Greene, who was a tolerably good scholar, has

> "—— the garden call'd *Hesperides*."
> *Friar Bacon and Friar Bungay*,—*Works*, p. 167, ed. Dyce, 1861:

and Baxter writes

> "Loues mountaines, apples of *Hisperida*."
> *Sir P. Sydney's Ourania*, 1606, sig. M 2 verso).

**hest**, a command, i. 239, 253; iv. 230; *hests*, i. 208; ii. 225.

**hic** *jacet*—*Or*, "Or die in the attempt" (MALONE), iii. 261.

**hid**, &c.—*All*: see *all hid, all hid*, &c.

**hide** *and you alone*—*An 'a may catch your*, iv. 19: "The ground of the quarrel of the Bastard to Austria is no where specified in the present play [though it is in the older play,—*The Troublesome Raigne of Iohn*, &c.,—see vol. iv. 3]. But the story is, that Austria, who killed King Richard Cœur-de-lion, wore, as the spoil of that prince, a lion's *hide*, which had belonged to him" (POPE): "Shakespeare having familiarised the story to his own imagination, forgot that it was obscure to his audience; or, what is equally probable, the story was then so popular, that a hint was sufficient, at that time, to bring it to mind" (JOHNSON): see, in this Glossary, the article *Richard . . . By this brave duke came early to his grave.*

**hide** *fox, and all after*, vii. 390: "Said by Sir Thomas Hanmer to be the name of a sport among children, which must doubtless be the same as *hide and seek, whoop and hide*, &c." Nares's *Gloss.*: compare *all hid, all hid*, &c.

**high** *and low*, two kinds of false dice, properly *high-men* and *low-men*: see *gourd and fullam hold*, &c.

**high-day** *wit*, holiday terms, ii. 373.

**high-repented** *blames*, "faults repented of to the height, to the utmost" (STEEVENS), iii. 295.

**high-stomach'd**, haughty, iv. 101.

**high-vic'd**, "enormously wicked" (Johnson's *Dict.*), vii. 68.

**hight**, called, named, ii. 165, 167, 320; ix. 62.

**hild**, a form of *held*, used for the sake of the rhyme, ix. 309.

> ("But now (made free from them) next her, before,
> Peacefull and young, Herculean silence bore

His craggie club ; which vp aloft hee *hild ;*
With which and his forefingers charme he stild
All sounds in ayre," &c.
Chapman's *Euthymiæ Raptus, or the Teares of Peace,* &c., 1609, sig. E 4 verso.

"and towres and temples byld.
And now welneare our ships vp set, drie lond our nauy *hyld.*"
Phaer's Virgil's *Æneidos,* Book iii. sig. E, ed. 1584.

" And in the black and gloomy arts so skild,
That he euen Hell in his subiection *hild.*"
Drayton's *Moone-Calfe,* p. 174, ed. 1627.

But we not unfrequently find "hild" employed when no rhyme is in question ;

" I *hild* such valiantnes but vaine."
Warner's *Albions England,* p. 83, ed. 1596.

" Some *hild* with Phœbus, some with her," &c. *Id.* p. 151.)

**hilding,** a low, degenerate wretch (a term applied to both sexes, and sometimes used adjectively), iii. 129, 260; iv. 308, 484; vi. 450; viii. 422 ; ix. 165 ; *hildings,* vi. 414.

**hilts,** applied (as it often was formerly) to a single weapon, iv. 237, 428, 432 ; v. 365 ; vii. 191 ; *sword-hilts,* vii. 196.

**him,** himself. *To one that can my part in him advertise,* i. 460 ; *Who for this seven years hath esteemèd him,* iii. 105.

**himself**—*To die by,* To die by his own hands, vi. 252.

**Hinckley** *fair,* iv. 391 : Hinckley is a parish and market-town in Leicestershire.

**hint,** suggestion : *it is a hint That wrings mine eyes to't,* i. 203 ; *Our hint of woe Is common,* i. 218 (where Johnson remarks, "*Hint* is that which recals to the memory. The cause that fills our minds with grief is common") ; *Upon this hint I spake,* viii. 147.

**hip**—*Catch upon the,* or *Have on the hip,* to have the complete advantage, the upper hand of one (a phrase derived from wrestling), ii. 347 ; viii. 166.

(" And Michaels Terme, lawes haruest, now begins,
Where many losers are, and few that wins ;
For law may well be cal'd contentions whip,
When for a scratch, a cuffe, for pointes or pins,
Will Witlesse *gets* his neighbour *on the hip.*"
*Anagrams and Sonnets,* p. 256,—Taylor's *Workes,* 1630.

" I *haue* her *a' th' hip* for some causes."
Dekker's *Satiromastix,* 1602, sig. F verso.

" He had *got* me *o' the hip* once ; it shall go hard, friends,
But he shall find his own coin."
Beaumont and Fletcher's *Bonduca,* act v. sc. 2.)

**hipped,** iii. 148 : The context seems to show that here *hipped* means "lamed or hurt in the hips :" "Hipped, *Delumbatus.*" Coles's *Lat. and Engl. Dict.* (though, from the words which immediately follow it, we might suppose it to mean "covered on the hips").

**Hiren**, iv. 340; where see foot-note.

**hit**, to agree: *let us hit together*, viii. 17.

**hitherto**, to this spot: *from Trent and Severn hitherto*, iv. 249 (Here Mortimer is pointing to the map).

**ho**, stop, hold, desist: *'Ware pencils, ho!* ii. 224; *Ho, there, doctor!* ix. 203; and Steevens supposes (wrongly, I apprehend) that such is the meaning of the exclamation in *Ho, ho, ho! Now the witch take me*, &c., viii. 336.

**hoar**, to make white, to infect with leprosy: *hoar the flamen*, vii. 70.

**hoar**, to become mouldy: *When it hoars ere it be spent*, vi. 417.

**Hobbididance**, viii. 84: A slight variation of *Hoberdidance*, a fiend mentioned in Harsnet's *Declaration of egregious Popish Impostures*, 1603, p. 49; a work which seems to have been consulted by Shakespeare for several names of fiends in *King Lear*.

**hobby-horse** *is forgot—The*, ii. 184; *the hobby-horse, whose epitaph is, "For, O, for, O, the hobby-horse is forgot,"* vii. 366; *that will founder the best hobby-horse*, ix. 204: "*Hobby-horse.* . . . . A personage belonging to the ancient morris-dance, when complete, and made, as Mr. Bayes's troops are on the stage, by the figure of a horse fastened round the waist of a man, his own legs going through the body of the horse, and enabling him to walk, but concealed by a long foot-cloth; while false legs appeared where those of the man should be, at the sides of the horse. . . . . Latterly the hobby-horse was frequently omitted, which appears to have occasioned a popular ballad, in which was this line or burden,

'For O, for O, *the hobby-horse is forgot.*'"

Nares's *Gloss.*: Many readers will probably recollect the spirited description of the Hobby-horse in Sir W. Scott's *Monastery*: but, since Mr. Bayes's troops have been long banished from the stage, it may be necessary to mention here that they are part of the *dramatis personæ* in the Duke of Buckingham's once-celebrated satirical play called *The Rehearsal*.

**hobby-horse**, a silly fellow: *which these hobby-horses must not hear*, ii. 110.

**hobby-horse**, a loose woman: *My wife's a hobby-horse*, iii. 415; *give it your hobby-horse*, viii. 212.

**hob-nob**, iii. 371: Explained by some "*Hob, nob*, or *hab, nab*, that is, *habbe or nabbe*, have or have not, hit or miss;" by others (less probably), "*hap ne hap*, happen or not happen."

**hodge-pudding**, i. 451: Does this mean something akin to haggis? see note 135, i. 451.

**hoist** *with his own petar*, vii. 387: Here *hoist* is for *hoised* or *hoisted*

(not, as Caldecott explains it, "*i.e.* mount. *Hoist* is used as a verb neuter").

**hold** *hook and line*, a sort of cant proverbial expression which sometimes occurs in our early writers, iv. 340.

**hold** *in—Such as can*, iv. 224: "May mean *such as can curb old father antick the law*, or such as *will not blab*" (STEEVENS): "May mean, such companions as will *hold in*, or keep and stick close to one another, and such as are men of deeds, and not of words" (TOLLET): "To *hold in*, I believe, meant to 'keep their fellows' counsel and their own;' not to discover their rogueries by talking about them" (MALONE).

**hold** *taking*, bear handling, vii. 22.

**hold**, or *hold thee*, take thou, have thou, receive thou (a common formula): *Hold, therefore, Angelo*, i. 460; *hold thee, there's some boot*, iii. 484; *Hold, my hand*, vii. 123; *But, hold thee*, vii. 192; *Hold, sir*, viii. 116: and see note 4, i. 460.

**hold**, *or cut bow-strings*, ii. 270: A proverbial phrase: "When a party was made at butts, assurance of meeting was given in the words of that phrase; the sense of the person using them being, that he would '*hold*' or keep promise, or they might '*cut* his *bow-strings*,' demolish him for an archer" (CAPELL): Whether or not this be the true explanation of the phrase, I am unable to determine.

**hold-fast** *is the only dog*, iv. 443: "Alluding to the proverbial saying, —'Brag is a good dog, but *hold-fast* is a better'" (DOUCE).

**holding**, the burden of a song: *The holding every man shall bear*, viii. 301.

**holding**, consistency, fitness: *this has no holding*, iii. 270.

**holland** *of eight shillings an ell*, iv. 263: Shakespeare, of course, was thinking of the price of shirts in his own time: according to Stubbes, in the second edition of his *Anatomy of Abuses*, 1583, some shirts cost five pounds, or even ten pounds each.

**holp**, the old past tense and participle of *help*, i. 201; ii. 39, 74, 111; iv. 12, 191, 211; v. 219, 343; vi. 203, 239, 254, 264, 385; vii. 221; viii. 80, 510.

**holy**, pure, just, righteous: *Holy Gonzalo*, i. 265; *Holy, fair, and wise is she*, i. 334; *You have a holy father*, iii. 497: and see note 124, i. 265.

**holy-ales**, rural festivals, ix. 5.

**home**, to the utmost: *I will pay thy graces Home*, i. 266; *Accuse him home and home*, i. 534; *the sense to know Her estimation home*, iii. 293; *I cannot speak him home*, vi. 178; *That, trusted home*, vii. 213; *he charges home My unprovided body*, viii. 38; *will be revenged*

*home*, viii. 65; *satisfy me home*, viii. 454; *That confirms it home*, viii. 475.

**honest**, chaste: *she is pretty, and honest*, i. 378; *If I find her honest*, i. 388; *though she appear honest*, i. 395; *Wives may be merry, and yet honest too*, i. 428; *honest woman*, i. 429, 476; ii. 354, 393; *she scarce makes honest*, iii. 11; *you say she's honest*, iii. 263; *are you honest?* vii. 359; *if you be honest*, ibid.; *I do not think but Desdemona's honest*, viii. 191; *I think my wife be honest*, viii. 196; *She may be honest yet*, viii. 198; *wager she is honest*, viii. 216; *if she be not honest*, ibid.; *Swear thou art honest*, viii. 217; *esteems me honest*, viii. 218; *of life as honest*, viii. 232; *if she'll be honest*, ix. 203; *do you think she is not honest, sir?* ibid.

**honest** *as the skin between his brows*, a not uncommon proverbial expression, ii. 120.

**honesty**, chastity: *out of honesty*, i. 372; *wrangle with mine own honesty*, i. 382; *the chariness of our honesty*, i. 383; *the honesty of this Ford's wife*, i. 395; *honesty coupled to beauty*, iii. 57; *to cast away honesty upon a foul slut*, ibid.; *think my honesty ranker than my wit*, iii. 69; *no legacy is so rich as honesty*, iii. 256; *your honesty should admit no discourse to your beauty*, vii. 359; *better commerce than with honesty*, ibid.; *transform honesty*, ibid.; *the force of honesty*, ibid.; *I' the way of honesty*, ix. 203, 205; *Ne'er cast your child away for honesty*, ix. 203; *her honesty!* ibid.

**honesty**, decency: *You have as little honesty as honour*, v. 535.

**honesty**, liberality, generosity: *Every man has his fault, and honesty is his*, vii. 38.

**honey-seed**, the Hostess's blunder for *homicide*, iv. 325; *honey-seed* (homicidal) *rogue*, ibid.

**honey-stalks**, according to Johnson, "clover flowers, which contain a sweet juice," vi. 345.

**honey-suckle** *villain*, the Hostess's blunder for *homicidal villain*, iv. 325.

**honorificabilitudinitatibus**, ii. 219: "Is of some antiquity. I have seen it on an Exchequer record, apparently in a hand of the reign of Henry the Sixth; and it may be seen, with some additional syllables, scribbled on one of the leaves of a manuscript in the Harleian Library, No. 6,113." Hunter's *New. Illust. of Shakespeare*, vol. i. p. 264.

**hood** *my unmann'd blood, bating in my cheeks*, vi. 432: Metaphors derived from falconry: the hawk was *hooded* till let fly at the game; an *unmanned* hawk was one not yet made tame and tractable (see *man my haggard—To*); and *bating* means fluttering with the wings (see *bate*).

**hoodman-blind,** the game which we now call *blind-man's-buff*, vii. 382.

**hoodman** *comes*, iii. 278: An allusion to the game mentioned in the preceding article.

**hoods** *make not monks—All*, v. 519: "Cucullus non facit monachum" (STEEVENS).

**hoops**—*The three-hooped pot shall have ten*, v. 185: "The old drinking-pots, being of wood, were bound together, as barrels are, with hoops; whence they were called *hoops*. Cade promises that every can which now had three hoops shall be increased in size so as to require ten. What follows in the notes [to the *Var. Shakespeare*] about 'burning of cans,' does not appear to relate to the subject" (DOUCE).

**Hopdance,** viii. 75: Perhaps a variation of *Hobbididance*, q. v.

**hope,** to expect: *Some of them will fall to-morrow, I hope*, iv. 469; *I hope he is much grown*, v. 381; *I cannot hope Cæsar and Antony shall well greet together*, viii. 274.

**hope**—*I died for*, v. 451: see note 110, v. 451.

**hopes,** expectations: *shall I falsify men's hopes*, iv. 210.

**horn** *is a foot—Thy*, An allusion to Curtis being a cuckold, iii. 155.

**horn** *is dry—Poor Tom, thy*, viii. 76: see the quotation from Aubrey under *Tom o' Bedlam*, &c.

**horn**—*No staff more reverend than one tipped with*: see *staff more reverend*, &c.

**horologe,** a clock (Lat. *horologium*), viii. 171.

**horse**—*The dancing*, ii. 170: An allusion to a horse mentioned by numerous contemporary writers, and even noticed by Sir Walter Raleigh in *The History of the World* (B. i. ch. 2). This celebrated animal was called Marocco, and belonged to a Scotchman named Bankes, who, it appears, taught him to perform such feats as neither Astley nor Ducrow in our own time has been able to teach his horses:—the most remarkable exploit of Marocco was his ascending to the top of St. Paul's Cathedral in 1600. Bankes exhibited his wonderful horse in various parts of Europe; and we are told that at last they were both brought to the stake at Rome as magicians (according to Ben Jonson in his cxxxiii[d] *Epigram*, they were "beyond sea, burned for one witch;" and according to a note in the mock-romance *Don Zara del Fogo*, "they were both burned by the commandment of the Pope"). But, in opposition to all this, Mr. Halliwell has adduced an extract from one of the Ashmolean Mss. to show that Bankes was alive in 1637.

**hose,** breeches, or stockings, or both in one: i. 296, 315, 402, 408; ii.

140, 205, 345; iii. 31, 42, 49, 54; iv. 236, 469; v. 195; vii. 232; viii. 449: and see *round hose.*

**host**, to lodge: *to the Centaur, where we host*, ii. 11; *Where you shall host*, iii. 259.

**hot** *livers and cold purses*, iv. 240: "That is, *drunkenness* and *poverty*. To *drink* was, in the language of those times, to *heat the liver*" (JOHNSON).

**hot-house**, a bagnio (which was often a brothel), i. 476.

**house**—*Do you but mark how this becomes the*, viii. 53: "Fathers are not the heads only of a house or a family, but its representatives: they are *the house*, what affects them affects the rest of its body: Regan therefore is call'd upon to observe an action in which she is concern'd, and then say her opinion of it; and she does accordingly shew herself hurt by it, and declares it '*unsightly*,' unbecoming her and her father, *i.e. the house*" (CAPELL): I suspect that Lear is now thinking much more of himself as head of the house than of Regan as a member of it; and that, though she chides him for such "unsightly tricks," she is not of a nature to be "hurt" by them.

**housewife** or *huswife* (a term of reproach), a hussy, a wanton, a minx, a strumpet: *Doth Fortune play the huswife* ("jilt," JOHNSON; but compare *Out, out, thou strumpet, Fortune!* vii. 352) *with me now?* iv. 510; *A housewife that, by selling her desires*, &c., viii. 210; *the false housewife Fortune*, viii. 359; *the overscutched huswives*, iv. 361 (see *overscutched*, &c.); *housewives in your beds*, viii. 160.

**how**, for what price may be had? *How a good yoke of bullocks at Stamford fair?* iv. 353; *How a score of ewes now?* iv. 354; *How a dozen of virginities?* ix. 79.

**how** *and which way*,—*how or which way*, pleonastic expressions not uncommon in our early writers: *I'll take the sacrament on't, how and which way you will*, iii. 279; *If I Know how or which way t' order these affairs*, iv. 135; *Then how or which way should they first break in?* v. 30; *How or which way*, ibid.

**however**, any way: *However, but a folly bought with wit*, i. 282.

**hoxes**, houghs, ham-strings, iii. 414.

**hugger-mugger**—*In*, Secretly ("In Hugger-mugger, *Clanculum.*" Coles's *Lat. and Engl. Dict.*), vii. 398.

**hulk**, a ship, generally a heavy or large ship ("A Hulk, great ship. *Corbita.*" Coles's *Lat. and Engl. Dict.*): *Provokes the mightiest hulk against the tide*, v. 97; *though greater hulks draw deep*, vi. 53.

**hull**, to float, to swim, as borne along or driven by wind or water: iii. 328; v. 436; *hulling*, v. 516.

**human** *as she is, and without any danger*, "*i.e.* not a phantom, but

the real Rosalind, without any of the danger generally conceived to attend the rites of incantation" (JOHNSON), iii. 84.

**humorous**, perverse, capricious: *The duke is humorous*, iii. 18; *the humorous duke*, iii. 28; *her humorous ladyship*, iv. 38; *As humorous as winter*, iv. 379; *a vain, giddy, shallow, humorous youth*, iv. 444.

**humorous**, humid, damp: *the humorous night*, vi. 402.

**humour**—*That's my*, i. 364; *the nuthook's humour*, i. 365; *is not the humour conceited?* i. 371; *The good humour is*, &c., ibid.; *will that humour pass?* i. 372; *The humour rises*, ibid.; *I thank thee for that humour*, ibid.; *I will run no base humour*, i. 373; *take the humour-letter*, ibid.; *the humour of this love*, i. 374; *My humour shall not cool*, ibid.; *that is my true humour*, ibid; *I like not the humour of lying*, i. 384; *the humour of bread and cheese*, ibid.; *there's the humour of it*, ibid.; *a fellow frights humour out of his wits*, ibid.; *I have a humour to knock you*, iv. 432; *that's the humour of it*, ibid., 433 (twice), 434, 443; *the humour of it is too hot*, iv. 451; *pass good humours*, i. 365; *humours of revenge*, i. 373; *With both the humours*, 374; *He hath wronged me in some humours*, i. 384; *The king hath run bad humours on the knight*, iv. 434; *he passes some humours*, ibid.; *humours do abound*, iv. 451; *These be good humours!—your honour wins bad humours*, 452: On a passage of Jonson's *Every Man out of his Humour* Whalley remarks; "What was usually called the *manners* in a play or poem, began now to be called the *humours*. The word was new; the use, or rather abuse, of it, was excessive. It was applied upon all occasions, with as little judgment as wit. Every coxcomb had it always in his mouth; and every particularity he affected was denominated by the name of *humour*," &c.: Gifford adds; "The abuse of this word is well ridiculed by Shakespeare, in that amusing creature of whimsey, Nym. *Merry Wives of Windsor* [and *King Henry V.*]." *Jonson's Works*, vol. ii. p. 16, ed. Gifford.

**Humour** *of Forty Fancies—The*, iii. 148: Is generally understood to mean some collection of the short poems called *Fancies*, which Petruchio had stuck into his lackey's hat; see *Fancies*, &c.: but, according to Mr. Halliwell, the allusion is to a bunch of ribbons, which appear to have been occasionally called *fancies*.

**Humphrey** *Hour*, v. 428: No satisfactory explanation, as far as I am aware, has yet been given of these words. In old St. Paul's was a monument wrongly supposed to be that of Humphrey Duke of Gloucester (who really was buried at St. Alban's), from which a part of the church was known by the name of *Duke Humphrey's Walk;* and there, as St. Paul's was a place of public resort, those who were unable to procure a dinner used to saunter, perhaps in the hope of receiving an invitation from some of their acquaintances. This was the origin of the expression *dining with Duke Humphrey;* and Steevens conjectures that "Shakespeare might by

this strange phrase, *Humphrey Hour*, have designed to mark the hour at which the good Duchess was as hungry as the followers of Duke Humphrey:" Malone, on the other hand, says: "*Humphrey Hour* is merely used in ludicrous language for *hour*, like *Tom Troth* for *truth*, and twenty more such terms. So, in Gabriel Harvey's *Letter to Spenser*, 1580; 'Tell me in Tom Trothe's earnest.'"

**Hundred** *Merry Tales—The*, ii. 88: see *Tales—The Hundred Merry*.

**hundred-pound**, *filthy*, &c., viii. 42: The epithet *hundred-pound* is occasionally found as a term of reproach in our early writers.

**Hungarian** *wight*, i. 371: *Hungarian* is a cant term of doubtful origin; perhaps from *hungry*, perhaps from the free-booters of *Hungary*, or perhaps it is equivalent to gipsy, for "the parts of Europe in which it is supposed that the gipsies originally appeared were *Hungary* and Bohemia" (DOUCE).

**hungry** *beach—The*, vi. 254: see note 237, vi. 254.

**hungry** *prey—Their*, v. 12: "Appears to signify 'the prey for which they are hungry'" (STEEVENS).

**hunt** *counter—You*, iv. 316: see note 11, iv. 316 ("*Hunt Counter*, when Hounds hunt it by the Heel." R. Holme's *Academy of Armory and Blazon*, B. iii. ch. iii. p. 76).

**huntsmen**—*Like a jolly troop of*, &c., iv. 25; *here thy hunters stand*, &c., vii. 155: "It was, I think [it certainly was], one of the savage practices of the chase, for all to stain their hands in the blood of the deer as a trophy" (JOHNSON).

**hunt's-up**, vi. 445: "Any song intended to arouse in the morning—even a love-song—was formerly called a *hunt's-up* . . . . and the name was of course derived from a tune or song employed by early hunters. Butler, in his *Principles of Musik*, 1636, defines a *hunt's-up* as 'morning music;' and Cotgrave defines 'Resveil' as a hunt's-up, or *Morning Song* for a new-married wife." Chappell's *Popular Music of the Olden Time*, &c., vol. i. p. 61, sec. ed.

**hurly**, an uproar, a tumult, iii. 161; iv. 56, 350.

**hurlyburly**, meaning the same as *hurly* ("A hurly-burly, *Turbæ, Tumultus*." Coles's *Dict.*), v. 19 (in the stage-direction); vii. 203; iv. 284 (as an adjective=*tumultuous*).

**hurricano**, a water-spout, vi. 112; *hurricanoes*, viii. 62.

**hurt**—*Thou hast not half that power to do me harm As I have to be*, viii. 239: "She means to say,—I have in this cause power to endure more than thou hast power to inflict" (JOHNSON).

**hurtled**, clashed, made a sound like clashing, vii. 138.

**hurtling**, a clashing together,—a violent conflict, iii. 78.

**husband**, a husbandman: *your serving-man and your husband*, iv. 397; and see note 101, iv. 397.

**husband** *now, Pompey; you will keep the house—You will turn good*, i. 511: "Alluding to the etymology of the word *husband*" (MALONE): and there is an obvious quibble, *keep the house.*

**husbandry,** economical government, thrift, economical prudence: *The husbandry and manage of my house*, ii. 391; *healthful and good husbandry*, iv. 473; *like as there were husbandry in war* ("alludes to Hector's early rising," MALONE), vi. 11; *If you suspect my husbandry*, vii. 35; *there's husbandry in heaven*, vii. 226; *borrowing dulls the edge of husbandry*, vii. 317; *Which husbandry in honour might uphold*, ix. 339.

**huswife:** see *housewife.*

**hyen,** a hyena, iii. 71.

**Hyperion,** Apollo, vii. 310, 381.

**Hyrcan,** *Hyrcanian*, vii. 252.

## I.

**I,** the old spelling of the affirmative adverb *ay*, was frequently used with a quibble, as in the following passage; *say thou but "I," And that bare vowel "I" shall poison more Than the death-darting eye of cockatrice: I am not I, if there be such an "I,"* &c., vi. 434.

**ice-brook,** a cold or icy brook: *It is a sword of Spain, the ice-brook's temper*, viii. 242: "Steel is hardened by being put red-hot into very cold water" (JOHNSON): According to Steevens, who cites Martial and Justin, the *ice-brook* of our text is "undoubtedly the brook or rivulet called Salo (now Xalon), near Bilbilis in Celtiberia."

**Iceland** *dog! thou prick-ear'd cur of Iceland!* iv. 432: A sort of shaggy, white, sharp-eared dog from Iceland, a great pet with ladies ("We have sholts or curs *dailie brought out of Iseland*, and much made of among vs, bicause of their sawcinesse and quarrelling." Harrison's *Description of England*, prefixed to Holinshed, vol. i. p. 389, reprint).

**idle,** trifling: *an idle banquet*, vii. 22.

**idle,** vain, weak: *an idle and fond* ("weak and foolish," JOHNSON) *bondage*, viii. 19.

**idle,** useless, infertile, unfruitful, barren: *idle moss*, ii. 25; *idle weeds*, v. 387; *deserts idle*, viii. 147; *idle pebbles*, viii. 94: With respect to the second of these passages, *You said that idle weeds are fast in growth*, Douce observes, "it is clear that *infertility* is out of the question; but *useless* and *unprofitable* will denote the poet's meaning, or rather that of the inventor of the proverb, which was afterwards corrupted into '*ill* weeds,' &c.:" The line just cited is sufficient to show that Mr. Beisly is mistaken when, in his *Shakspere's*

*Garden*, &c., p. 35, he explains *idle moss* by "moss stationary and slow in growth."

**i'fecks**, most probably a corruption of *in faith*, iii. 409.

**ignomy**, ignominy, i. 497; iv. 296; vi. 127, 335.

**ignorant** *in what I am commanded—I'm*, "I am unpractised in the arts of murder" (STEEVENS), viii. 436.

**ignorant** *fumes—The*, "The fumes of ignorance" (HEATH), i. 266.

**ild**: see *God ild you*.

**Ilion**: see the next article.

**Ilium** *and where she resides—Between our*, vi. 10; *When were you at Ilium?* vi. 12; *ere ye came to Ilium*, vi. 13; *as they pass toward Ilium*, vi. 16; *nor goodly Ilion stand*, vi. 41; *As Priam's is in Ilion*, vi. 89; *in great Ilion*, vi. 96; *yourself and Diomed In Ilion*, vi. 99; *So, Ilion, fall thou next!* vi. 124: "*Ilium* or *Ilion* (for it is spelt both ways) was, according to Lydgate, and the author of *The Destruction of Troy* [see vi. 2], the name of Priam's palace, which is said by these writers to have been built upon a high rock" (MALONE).

**ill-erected** *tower—To Julius Cæsar's*, iv. 175: "By *ill-erected*, I suppose, is meant *erected for bad purposes*" (STEEVENS).

**ill-favoured**, ill-looking, i. 314, 369, 415; iii. 11, 64, 89, 121; vi. 326.

**ill-favouredly**, in an ugly or bad way, i. 420; iii. 51; iv. 484.

**ill-inhabited**, ill-lodged, iii. 56.

**ill-nurtur'd**, ill-brought-up, v. 115; ix. 227.

**illustrate**, illustrious, ii. 193, 222.

**imaginary** *forces*, "imaginative forces, powers of fancy" (JOHNSON), iv. 413.

**imagined**, belonging to imagination: *with imagin'd speed*, ii. 391; *with imagin'd wing*, iv. 448.

**imbare**, iv. 420: see note 9, iv. 420.

**immanity**, savageness, barbarity, v. 80.

**immediacy**, "immediate representation, the deriving a character directly from another, so as to stand exactly in his place" (Nares's *Gloss.*), viii. 112.

**immoment**, of no moment, unimportant, viii. 371.

**immures**, wall-enclosures, fortifications, vi. 5.

**imp**, a shoot, a graft,—an offspring, ii. 169, 243; iv. 405, 475.

**imp** *out our drooping country's broken wing*, iv. 131; *imp a body with a dangerous physic*, vi. 197 (see note 112, vi. 197): An expression borrowed from falconry: "when the wing-feathers [or tail-fea-

thers] of a hawk were dropped, or forced out [or broken], by any accident, it was usual to supply [or repair] as many as were deficient [or damaged]. This operation was called *to imp a hawk*" (STEEVENS).

**impale**, to encircle, v. 288; vi. 123; *impalèd*, v. 281.

**impartial**, neutral: *In this I'll be impartial*, i. 453.

**impartment**, a communication, vii. 323.

**impasted**, formed into a paste, vii. 351.

**impawn**, to pawn, to pledge: *impawn our person* ("To *impawn* seems here to have the same meaning as the French phrase *se commettre*," MALONE), iv. 418.

**impeach**, an impeachment, an accusation: *an intricate impeach*, ii. 63; *impeach of valour*, v. 242.

**impeach**, to bring into question, to call in question: *impeach your modesty*, ii. 277; *impeach my height* (=nobleness), iv. 106.

**impeachment**, an imputation, a reproach: *great impeachment to his age*, i. 292.

**impeachment**, an obstruction, a hindrance: *to march on to Calais Without impeachment*, iv. 466.

**imperceiverant**, viii. 461: see note 121, viii. 461.

**imperious**, imperial: *Those high-imperious thoughts*, i. 307; *most imperious Agamemnon*, vi. 98; *be thy thoughts imperious*, vi. 345; *Imperious Cæsar*, vii. 418; *th' imperious show Of the full-fortun'd Cæsar*, viii. 358; *Imperious supreme of all mortal things*, ix. 256: and see note 141, vii. 418. (I may add here, that, though Shakespeare and sundry of his contemporaries make no distinction between "imperious" and "imperial," yet, as Mr. Singer has observed, "Bullokar carefully distinguishes them: '*Imperial*, royal or chief, emperor-like: *imperious*, that commandeth with authority, lordlike, stately.'")

**impeticos** *thy gratillity*, iii. 336: This jargon, according to Hanmer, means "impocket thy gratuity:" Johnson proposed to read "impeticoat *thy* gratuity," observing that "fools were kept in long coats, to which the allusion is made;" and hence the remark of Douce (in opposition to Ritson) that the allowed fool was occasionally (like the idiot fool) dressed in peticoats. (When a boy at Aberdeen, I remember seeing a full-grown man, an idiot, who wore a long petticoat, and was led about the streets, as an object of charity, by his mother): I quite agree with Malone that here "the reading of the old copy should not be disturbed."

**impleach'd**, interwoven, intertwined, ix. 420: see *pleached*.

**imponed**, vii. 428: This would seem to be Osrick's affected pronunciation of *impawned*.

**importance**, importunity: *at Sir Toby's great importance*, iii. 396; *At our importance*, iv. 14; *upon importance of so slight and trivial a nature*, viii. 397 (where Johnson, in his *Dict.*, explains *importance* "matter, subject").

**importance**, the thing imported or implied,—the import: *if the importance were joy or sorrow* ("if their [before-mentioned] passion were of joyful or sorrowful import," GRANT WHITE), iii. 499.

**important**, importunate: *At your important letters*, ii. 59; *if the prince be too important*, ii. 86; *his important blood*, iii. 264; *My mourning and important tears*, viii. 92.

**importless**, unimportant, vi. 22.

**impose**, to enjoin, to command: *Impose me to what penance*, ii. 142.

**impose**, an imposition, an injunction: *your ladyship's impose*, i. 338.

**imposition** *clear'd Hereditary ours—Th'*, "*i.e.* setting aside *original sin*; bating the imposition from the offence of our first parents" (WARBURTON), iii. 407.

**impossible**, inconceivable, incredible: *impossible places*, i. 422; *impossible slanders*, ii. 89; *impossible conveyance*, ii. 92; *impossible passages of grossness*, iii. 361; *things impossible*, vii. 136; and see note 22, ii. 92.

**imprese**—*Raz'd out my*, iv. 144: "An Impress (as the Italians call it) is a device in Picture with his Motto or Word, born by Noble and Learned Parsonages, to notifie some particular conceit of their own," &c. Camden's *Remains concerning Britain*, &c., p. 447, ed. 1674.

**impress** *the forest—Who can*, "Who can command the forest to serve him like a soldier impressed" (JOHNSON), vii. 263.

**improve**, to turn to account, vii. 131.

**imputation**, imputed, attributed excellence, reputation: *Our imputation shall be oddly pois'd*, vi. 31; *the imputation laid on him*, vii. 428: and see note 37, vi. 31.

**in**, used for *on*: *in the beachèd margent of the sea*, ii. 273; *in heaven or in earth*, v. 261; *in thy shoulder do I build my seat*, v. 271; *knock'd i' th' head*, vi. 81; *Gold strew'd i' the floor*, viii. 457.

**in**, used for *into*: *falling in the flames*, i. 490; *smiles his cheek in years*, ii. 239; *weeping in the needless stream*, iii. 26; *I'll turn yon fellow in his grave*, v. 348; *to draw me in these vile suspects*, v. 352; *Follow thine enemy in a fiery gulf*, vi. 210; *turn our swords In our own proper entrails*, vii. 193; *equivocates him in a sleep*, vii. 233; *Looks fearfully in the confinèd deep*, viii. 84; *Fall'n in the practice of a damnèd slave*, viii. 243; *I'm fallen in this offence*, viii. 458; *Which one by one she in a river threw*, ix. 414.

**in** *good time*: see *good time—In.*

**inaccessible,** difficult of access: *this desert inaccessible*, iii. 40.

**incapable,** unintelligent, unable to comprehend: *Incapable and shallow innocents*, v. 375; *As one incapable of her own distress*, vii. 410.

**incardinate,** Sir Andrew's blunder for *incarnate*, iii. 390.

**incarnadine,** to stain red or carnation colour, vii. 231.

**incense,** to incite, to instigate, to set on; but according to Nares, in the last three of the following passages it means simply "to instruct,"—"a provincial expression still quite current in Staffordshire," &c. *Gloss.*: *I will incense Page*, i. 374; *would incense me to murder*, iii. 493; *what they may incense him to*, viii. 59; *your brother incensed me*, ii. 141; *incensèd by his subtle mother*, v. 389; *I have incens'd the lords of the council*, v. 555.

**incense,** to kindle: *an incensèd fire of injuries*, iv. 320.

**inch:** see *Colme's-inch—Saint.*

**inch-meal**—*By*, By portions of an inch long at a time, i. 230 (So *piece-meal, drop-meal, limb-meal*).

**incision** *in thee! thou art raw—God make*, iii. 46: "I apprehend the meaning is, God give thee a better understanding, thou art very raw and simple as yet. The expression probably alludes to the common proverbial saying concerning a very silly fellow, that he ought to be cut for the simples" (HEATH).

**incision** *Would let her out in saucers—A fever in your blood! why, then*, ii. 207: This has been erroneously explained as containing an allusion to the mad fashion of lovers stabbing themselves and drinking their blood in honour of their mistresses: it merely means, "If your mistress reigns a fever in your blood, get yourself blooded, and so let her out in saucers."

**inclining**—*You of my*, You of my side, of my party, viii. 141.

**inclips,** embraces, encircles, viii. 300.

**include** *all jars*, shut in, restrain,—or close, conclude, i. 356 (a doubtful reading? see note 112, i. 356).

**incontinent,** immediately: *which they will climb incontinent*, iii. 83; *put on sullen black incontinent*, iv. 195; *he will return incontinent*, viii. 224.

**incontinently,** immediately, viii. 153.

**incony,** fine, delicate, pretty, ii. 188, 196.

**incorps'd,** incorporated, made one body, vii. 407.

**incorrect,** "contumacious" (CALDECOTT), vii. 308.

**increase,** produce: *Earth's increase, and foison plenty*, i. 255; *swallow her own increase*, vi. 358; *big with rich increase*, ix. 380.

**incredulous**, incredible: *no incredulous or unsafe circumstance*, iii. 366.

**indent**, an indentation, a bending inwards: *wind with such a deep indent*, iv. 250.

**indent**, to bargain, to contract, to compound: *indent with fears*, iv. 213, see note 24, iv. 213.

**index**, a prelude, anything preparatory to another—the *index* (*i.e.* table of contents) being generally in Shakespeare's days prefixed to the book, v. 379; vii. 381; viii. 164; *indexes*, vi. 31.

**index** *of a direful pageant—The flattering*, v. 425: see the preceding article: "*Pageants*," Steevens observes, "are *dumb shows*, and the poet meant to allude to one of these, the index of which promised a happier conclusion. The pageants then displayed on public occasions were generally preceded by a brief account of the order in which the characters were to walk. These indexes were distributed among the spectators, that they might understand the meaning of such allegorical stuff as was usually exhibited."

**Indian**—*Like the base*, viii. 245: see note 113, viii. 245.

**indifferency**, impartiality: *Makes it take head from all indifferency*, iv. 34.

**indifferency**, moderation, ordinary size: *a belly of any indifferency*, iv. 375.

**indifferent**, impartial: *Look on my wrongs with an indifferent eye* iv. 140; *No judge indifferent*, v. 510.

**indifferent**, ordinary: *garters of an indifferent knit* ("The words '*of an indifferent knit*' simply mean, that the garters should be *tolerably* well knit, neither very fine nor very coarse." *The Dialect of Craven*, sub "Indifferent"), iii. 157; *the indifferent children of the earth*, vii. 343.

**indifferent**, indifferently, tolerably: *indifferent good*, iii. 124; *indifferent well*, iii. 321; iv. 497; vi. 18; *indifferent red*, iii. 330; *indifferent honest*, vii. 359; *indifferent cold*, vii. 426.

**indifferently**, impartially: *hear me speak indifferently for all*, vi. 292.

**indifferently**, in a reasonable degree, tolerably: *to knock you indifferently well*, iv. 432; *we have reformed that indifferently*, vii. 363.

**indigest** (used as a substantive), a thing indigested, an unformed mass: *To set a form upon that indigest*, iv. 93 ("rudis *indigesta*que *moles*." Ovid, *Metam.* i. 7).

**indigest**, indigested, unformed, shapeless: *monsters and things indigest*, ix. 389.

**indign**, unworthy, disgraceful, viii. 152.

**indirection**, crooked conduct, dishonest practice: *indirection there-*

*by grows direct*, iv. 44; *wring From the hard hands of peasants their vile trash By any indirection*, vii. 176.

**indirection**, oblique means: *By indirections find directions out*, vii. 333.

**indirectly**, unfairly, wrongfully: *That hot rash haste so indirectly shed*, iv. 15 (but see note 15, iv. 15); *Your crown and kingdom, indirectly held*, iv. 447.

**indistinguishable** *cur*, "cur of an undeterminate shape" (STEEVENS), deformed, vi. 104.

**indite** *him to some supper*, vi. 417 (where probably *indite* is used in jest for *invite*, see note 53, vi. 417); *he is indited to dinner*, iv. 324 (where *indited* is the Hostess's blunder for *invited*).

**induction**, a beginning: *And our induction full of prosperous hope*, iv. 247; *A dire induction am I witness to*, v. 422; *inductions dangerous* ("preparations for mischief," JOHNSON), v. 336.

**induction**, Introduction (to *The Taming of the Shrew*, iii. 99, and to *The Second Part of King Henry IV.*, iv. 305).

**indu'd** *Unto that element*, "endowed or furnished with properties suited to the element of water" (MALONE), vii. 410.

**indues** *Our other healthful members even to that sense Of pain—It*, "This sensation so gets possession of, and is so infused into the other members, as to make them all participate of the same pain" (MALONE,—rightly perhaps), viii. 205.

**indurance**, v. 558: "*i.e.* confinement. Dr. Johnson, however, in his Dictionary, says that this word (which Shakespeare borrowed from Fox's narrative) means—*delay, procrastination*" (STEEVENS).

**inequality**, (seeming) inconsistency, i. 540.

**infamonize**, to make infamous, to disgrace, ii. 246.

**infect**, infected: *many are infect*, vi. 26.

**infection** *from the dangerous year—Their verdure still endure, To drive*, ix. 240: "The poet evidently alludes to a practice of his own age, when it was customary, in time of the plague, to strew the rooms of every house with rue and other strong-smelling herbs, to prevent infection" (MALONE).

**infer**, to bring in, to introduce: *Infer the bastardy of Edward's children*, v. 403; *I did infer your lineaments*, v. 405; *Infer fair England's peace*, v. 433; *thus hath the duke infer'd*, v. 405; *more than I have infer'd*, v. 456; *'tis infer'd to us*, vii. 53; *inferreth arguments*, v. 273; *Inferring arguments*, v. 254.

**informal**, deranged, insane, i. 545: see *formal*.

**infusion** *of such dearth and rareness—And his:* see *dearth and rareness*, &c.

**ingener,** an ingenious person, a deviser, an artist, a painter, viii. 158: but the reading is questionable; see note 30, viii. 158.

**ingenious,** intelligent, acute, lively: *thy most ingenious sense,* vii. 419; *ingenious feeling Of my huge sorrows,* viii. 102 (According to Warburton, "*Ingenious feeling* signifies a feeling from an understanding not disturbed or disordered, but which, representing things as they are, makes the sense of pain the more exquisite").

**ingenious,** ingenuous: *ingenious studies,* iii. 111 (So in a comparatively recent author; "But 'tis contrary to an *ingenious* spirit to delight in such service," &c. Defoe's *Colonel Jack,* p. 141, ed. 1838).

**ingeniously,** ingenuously, vii. 37.

**inhabitable,** uninhabitable, iv. 103.

**inherit,** to possess, to obtain possession of: *Yea, all which it inherit,* i. 257; *This, or else nothing, will inherit her,* i. 330; *inherit us So much as of a thought of ill in him,* iv. 103; *never after to inherit it,* vi. 300; *shall you this night inherit at my house,* vi. 384; *But to the girdle do the gods inherit,* viii. 97.

**inhibit,** to prohibit, to forbid, vii. 252 (see 66, vii. 252); *inhibited,* iii. 202.

**inhibition** *comes by the means of the late innovation—Their,* vii. 346: "This passage probably refers to the limiting of public theatrical performances to the two theatres, the Globe on [the] Bank-side, and the Fortune in Golden Lane, in 1600 and 1601. The players, by a 'late innovation,' were 'inhibited,' or forbidden, to act in or near 'the city,' and therefore 'travelled,' or *strolled* into the country. See 'History of Engl. Dram. Poetry and the Stage,' vol. i. p. 311, &c." (COLLIER).

**inhoop'd,** *at odds—His quails ever Beat mine,* viii. 286: "The ancients used to match quails as we match cocks" (JOHNSON): "*Inhoop'd.* Inclosed in a hoop. . . . . It appears now to be made out, that cocks or quails were sometimes made to fight within a broad hoop, to keep them from quitting each other. Mr. Douce has actually found a Chinese print [miniature painting] in which two birds are so represented. See his *Illustrations,* vol. ii. p. 86. . . . The substance of this [passage] is from North's *Plutarch,* as well as much more of the same drama; but the *inhooped* is the addition of our poet." Nares's *Gloss.*

**Iniquity**—*Justice or,* i. 479; *that gray iniquity,* iv. 243; *the formal Vice, Iniquity,* v. 387: see *Vice—like the old,* &c.

**injointed,** jointed, united, viii. 143.

**inkhorn** *mate,* a bookish man, or a bookman, v. 47: "It was a term of reproach towards men of learning or men affecting to be learned" (REED).

**inkle,** a kind of inferior tape, ii. 188; ix. 85; *inkles,* iii. 469.

**inland** *bred*, bred, brought up among civilised persons (*inland* being used by our old writers in opposition to *upland*), iii. 40; *an inland man*, iii. 53.

**inly**, inward: *the inly touch of love*, i. 313; *inly sorrow*, v. 246.

**inly**, inwardly: *I've inly wept*, i. 271; *inly ruminate*, iv. 472.

**inn**—*Thou most beauteous*, iv. 175; *shall I not take mine ease in mine inn?* iv. 264: In the first of these passages *inn*, according to Steevens, means "a dignified habitation;" according to Mason, "a house of entertainment, and is opposed to *alehouse* in the following line [the next line but one];" and according to Mr. Staunton merely "abode:" on the second passage Percy observes, "To 'take mine ease in mine inne' was an ancient proverb, not very different in its application from that maxim, 'Every man's house is his castle;' for *inne* originally signified *a house* or *habitation* [Sax. inne, *domus, domicilium*]. When the word *inne* began to change its meaning, and to be used to signify *a house of entertainment*, the proverb, still continuing in force, was applied in the latter sense, as it is here used by Shakespeare."

**innocent**, an idiot, a natural fool, a simpleton: *a dumb innocent*, iii. 281; *Pray, innocent, and beware the foul fiend*, viii. 74; *the pious innocent*, ix. 73; *An innocent*, ix. 182.

**inquire**, an inquiry: *the most strange inquire*, ix. 47.

**inquisition**, an inquiry, i. 199; iii. 27.

**insane** *root—The*, The root which causes insanity, vii. 211: Perhaps hemlock; or more probably henbane, as would appear from the following passage, cited by Douce; "*Henbane* . . . is called *Insana*, mad, for the use thereof is perillous; for if it be eate or dronke, it breedeth madnesse, or slow lykenesse of sleepe. Therefore this hearb is called commonly *Mirilidium*, for it taketh away wit and *reason*." Batman *Uppon Bartholome de propriet. rerum*, lib. xvii. ch. 87.

**insculp'd** *upon—The figure of an angel Stampèd in gold,—but that's*, ii. 367: Here *insculp'd upon* means "carved in relief, embossed on the coin."

**insinuate**, to soothe, to wheedle: *Basely insinuate, and send us gifts*, vi. 333; *With Death she humbly doth insinuate*, ix. 257.

**insinuation**—*By their own*, "By their having insinuated or thrust themselves into the employment" (MALONE), vii. 425.

**insisture**, fixedness, stability ("constancy or regularity," Johnson's *Dict.*; "regularity, or perhaps station," Nares's *Gloss.*), vi. 23.

**instance**, a word used by Shakespeare with various shades of meaning which it is not always easy to distinguish,—"motive, inducement, cause, ground; symptom, prognostic; information, assurance; proof, example, indication:" *my desires had instance and*

*argument*, i. 395; *Gives me this instance*, i. 533; *Gave any tragic instance of our harm*, ii. 7; *what's the instance?* iii. 267; *A certain instance that Glendower is dead*, iv. 352; *his fears are shallow, wanting instance*, v. 391; *Instance, O instance*, vi. 111; *no guilty instance gave*, ix. 316; *But not with such familiar instances*, vii. 171 (where Mr. Craik chooses to explain *instances* by "assiduities"); *The instances that second marriage move*, vii. 367.

**instrument** *this lower world—That hath to*, "That makes use of this world, and every thing in it, as its instruments to bring about its ends" (STEEVENS), i. 249.

**insuppressive**, insuppressible, vii. 130.

**intend**, to pretend: *intend a kind of zeal*, ii. 96; *I intend that all is done*, iii. 161; *Intend some fear*, v. 406; *Intending deep suspicion*, v. 400; *intending other serious matters*, vii. 37; *Intending weariness*, ix. 275.

**intend**, to set forth, to make to appear (like the Latin *intendo*,—"*intendere eruditionem*"): *if thou dost intend never so little show of love to her*, ii. 301, 302.

**intended** *in the general's name*, "understood, meant without expressing," &c. (STEEVENS), iv. 368.

**intendment**, intention, iii. 9; *main intendment* (which Steevens explains "exertion in a body"), iv. 422; viii. 223; *intendments*, ix. 230.

**intenible**: see *captious and intenible sieve*.

**intention**, eagerness of attention or of desire: *with such a greedy intention*, i. 372; *my intention, hearing not my tongue*, i. 492; *thy intention stabs the centre*, iii. 410.

**intentively**, attentively, viii. 147.

**interess'd**, interested, viii. 8.

**inter'gatory**, interrogatory, ii. 422; *inter'gatories*, ibid.; iii. 280; viii. 509.

**intermission**, a pause, ii. 384; iii. 38; vii. 277; viii. 49.

**intermissive** *miseries—Their*, "Their miseries, which have had only a short intermission from Henry the Fifth's death to my coming amongst them" (WARBURTON), v. 8.

**interpret** *between you and your love, if I could see the puppets dallying—I could*, vii. 369: An allusion to the *interpreter*, who at all *motions* or puppet-shows interpreted to the audience: see *motion*.

**into** used for *unto*: *into thy attempt*, iii. 220; *into the drowsy ear of night*, iv. 49; *his whole kingdom into desolation*, iv. 440.

**into** *truth by telling of it*, i. 202, on which see note.

**intrenchant,** "which cannot be cut" (JOHNSON), "not permanently divisible, not retaining any mark of division" (Nares's *Gloss.*), vii. 291.

**intrinse,** intricate, viii. 44.

**intrinsicate,** intricate, viii. 377.

**invectively,** abusively, iii. 26.

**investments,** vestures, dress, garb, iv. 364; vii. 319.

**invincible**—*That his dimensions to any thick sight were,* iv. 361: see note 60, iv. 361: "The word [*invincible*]," says Singer *ad l.*, "is metaphorically used for *not to be mastered* or *taken in.* See Baret's *Alvearie,* in v.:" but in the ed. of Baret's work now before me, that of 1580, I find no such glosses, which, after all, would go little way to confirm the reading in our text.

**invis'd,** invisible, unseen, ix. 420.

**inward,** an intimate, a familiar friend: *I was an inward of his,* i. 513.

**inward,** intimate, confidential: *for what is inward between us,* ii. 221; *Who is most inward with the noble duke?* v. 396

**inwardness,** intimacy, ii. 129.

**Irish** *rat—I was never so be-rhymed since Pythagoras' time, that I was an,* iii. 49: "She alludes to the Pythagorean doctrine, which teaches that souls transmigrate from one animal to another, and relates that in his time she was an Irish rat, and by some metrical charm was rhymed to death. The power of killing rats with rhymes Donne mentions in his *Satires,* and Temple in his *Treatises,*" &c. (JOHNSON): It would be easy to quote sundry passages concerning *the rhyming of rats to death.*

**irregulous,** disorderly, lawless, viii. 475.

**isle**—*Fertile the,* iii. 439: see note 57, iii. 439.

**issu'd**—*No worse,* No worse descended, i. 200.

**iterance,** iteration, repetition, viii. 238.

**iteration,** repetition, iv. 207; vi. 63.

**I wis,** ii. 372; iii. 113; v. 352; ix. 24: That in our early literature *I wis* is one word (*i-wis*), the Saxon genitive *gewis* used adverbially, and meaning "truly, certainly," admits of no dispute: see Sir F. Madden's Gloss. to *Syr Gawayne,* where he remarks that "although satisfied about the origin of *i-wis,* he still has his doubts whether it was not regarded as a pronoun and verb by the writers of the fifteenth century:" For my own part, I cannot help believing that the writers of Elizabeth's time and later, ignorant of the original meaning of *I wis,* employed it as equivalent to "I ween:" and see, under *occupy,* the quotation from *Wits, Fits, and Fancies,* where we have the spelling "I *wisse.*"

## J.

**jack**, the small bowl (sometimes called also the *mistress*) aimed at in the game of bowling: *when I kissed the jack*, viii. 413: "'To kiss the jack' is a state of great advantage" (JOHNSON).

**Jack**, a common term of contempt and reproach (fellow, knave, rogue): *you are Jack Rugby*, i. 376; *Jack priest*, i. 378, 398; *play the flouting Jack*, ii. 77; *twangling Jack*, iii. 133; *a swearing Jack*, iii. 138; *the prince is a Jack*, iv. 264; *then am I a Jack*, iv. 297; *Since every Jack became a gentleman*, v. 351; *thou art as hot a Jack* (where *Jack* is merely equivalent to "fellow," and used jocularly), vi. 424; *Hang him, Jack!* vi. 468; *this Jack*, viii. 330, 331; *braggarts, Jacks, milksops*, ii. 137; *bragging Jacks*, ii. 392; *insinuating Jacks*, v. 351; *twenty such Jacks*, vi. 417.

**Jack**, the Jack-o'-lantern or Will-o'-the-wisp: *your fairy . . . . has done little better than played the Jack with us*, i. 260.

**Jack**, an automaton that in public clocks struck the bell on the outside: *Jack o' the clock*, iv. 191; *like a Jack, thou keep'st the stroke*, v. 420; *minute-jacks*, vii. 59 (where Nares thinks that *minute-jacks* mean "fellows who watch the proper minutes to offer their adulation." *Gloss.* in v.).

**Jack** *guardant*, a Jack-in-office, vi. 250.

**Jack** *shall have Jill*, ii. 306; *Jack hath not Jill*, ii. 253: A well-known proverbial expression: Ray gives, "Every Jack must have his Gill." *Proverbs*, p. 124, ed. 1768.

**Jack-a-Lent**, a puppet thrown at during Lent, as cocks were thrown at on Shrove-Tuesday, i. 408, 450.

**jack-an-apes**, an ape, iv. 515.

**Jack-sauce**, a saucy Jack, iv. 501.

**jacks**, the keys of the virginals or virginal: *those jacks that nimble leap*, ix. 413: "The virginal jack was a small flat piece of wood, furnished on the upper part with a quill, affixed to it by springs of bristle. These jacks were directed by the finger-key to the string which was struck by the quill, then forced past the string by the elastic spring, giving it liberty to sound as long as the finger rested on the key. When the finger was removed, the quill returned to its place, and a small piece of cloth, fixed on the top of the jack, resting on the string, stopped its vibration" (FAIRHOLT), and see *virginals—The*.

**jacks** *fair within, the jills fair without—Be the*, iii. 156: "A play upon the words *jack* and *jill*, which signify *two drinking measures*, as well as *men* and *maid-servants*" (STEEVENS).

**jade**, to ride, to over-sway, to over-master: *to let imagination jade me*, iii. 351; *To be thus jaded by a piece of scarlet*, v. 536.

**jade**, to drive harassed and dispirited: *The ne'er-yet-beaten horse of Parthia We have jaded out o' the field*, viii. 304.

**jade**, to subject to harassing and mean offices: *such a jaded groom*, v. 179.

**jadery**, the properties of a vicious horse, jadish tricks, ix. 215.

**jane** *judgments*, ix. 163: see note 85, ix. 163.

**jape**, a jest, iii. 469.

**jar** *o' the clock*, tick of the clock, iii. 406.

**jar** *Their watches to mine eyes*, &c., iv. 190: see note 131, iv. 190.

**Jarmany**—*A duke de*: see *duke de Jarmany—A.*

**jauncing**, jaunting, hard-riding ("Iancer vn cheval. *To stirre a horse in the stable till hee sweat withall; or (as our) to jaunt; (an old word).*" Cotgrave's *Fr. and Engl. Dict.*), iv. 192.

**jaw**, to devour: *the wolves would jaw me*, ix. 158.

**jay**, a loose woman ("Putta, *a wench, a guirle . . . . a whore, a trull . . . . a Iay, a Piot, a Magot-apy.*" Florio's *Ital. and Engl. Dict.*): *Some jay of Italy*, viii. 443; *to know turtles from jays*, i. 408.

**jealous-hood**, jealousy, vi. 462.

**jerkin** *under the line: now, jerkin, you are like to lose your hair*, &c., i. 262: A quibbling allusion to the loss of hair which is frequently suffered by persons who pass the line, and to the horse-hair line from which Stephano now takes down the jerkin: see *line—Come hang*, &c.

**Jeronimy**—*Go by*, iii. 99, where see foot-note.

**jesses**, "the short straps of leather, but sometimes of silk, which went round the legs of a hawk, in which were fixed the varvels, or little rings of silver, and to these the leash, or long strap which the falconer twisted round his hand" (Nares's *Gloss.*), viii. 192.

**jest**—*As jocund as to*, As jocund as to play a part in a masque or interlude, iv. 112.

**jet**, to strut: *giants may jet through*, viii. 438; *how he jets*, iii. 347; *men and dames so jetted*, ix. 21.

**jet** *upon*, to encroach upon: *Your sauciness will jet upon my love*, ii. 19; *to jet Upon the innocent and awless throne*, v. 383; *to jet upon a prince's right*, vi. 296: and see note 27, ii. 19.

**Jewess'** *eye—Worth a*, ii. 363: A slight alteration, for the nonce, of the proverbial expression, "Worth a *Jew's* eye."

**jig**, *He's for a*, vii. 352: Though formerly, besides meaning a merry

dance a *jig* meant a facetious metrical composition, and frequently was synonymous with *ballad* ("So in Florio's *Italian Dict.*, 1591, '*Frottola*, a countrie *jigg*, or round, or countrie song, or wanton verses,'" MALONE), there can be no doubt that in the present passage Shakespeare alludes to a theatrical *jig*, which was the technical term for a coarse sort of comic entertainment usually performed after the play, and occasionally, it would appear, lasting for an hour: "it seems," says Mr. Collier, "to have been a ludicrous composition in rhyme, sung, or said, by the clown, and accompanied by dancing and playing upon the pipe and tabor." *Hist. of Engl. Dram. Poetry*, vol. iii. p. 380. ("Farce: *A (fond and dissolute) Play, Comedie, or Enterlude; also, the Iyg at the end of an Enterlude, wherein some prettie knauerie is acted.*" Cotgrave's *Fr. and Engl. Dict.*)

**jigging** *fools*, "silly poets" (MALONE), rhyming fools, vii. 178: see *jig*.

**jig-maker**, a writer of jigs, vii. 365: see *jig*.

**Joan** *had not gone out—Old*, v. 130: "I am told by a gentleman, better acquainted with falconry than myself, that the meaning, however expressed, is, that the wind being high, it was ten to one that the old hawk had flown quite away; a trick which hawks often play their masters in windy weather" (JOHNSON): "*i.e.* the wind was so high it was ten to one that old Joan would not have taken her flight at the game" (PERCY).

**John-a-dreams**, i.e. *John of dreams, Dreaming John*,—a nickname for a dreamy, lumpish, stupid fellow, vii. 354.

**joint-ring**, viii. 226: "Such a ring, of the Elizabethan era," writes Mr. Fairholt, "is shewn in the accompanying woodcut [apud Halliwell's *Shakespeare*]. It was a split ring, the halves made to fit in each other very closely when united, and the joined hands to lock it tight. Such rings were extensively used, as love-tokens, in the sixteenth and seventeenth centuries:" Compare *gimmal-bit*.

**joint-stool**—*A*, iii. 134: An allusion to the proverbial expression, *Cry you mercy, I took you for a joint-stool*, viii. 75: it is given by Ray, *Proverbs*, p. 202, ed. 1768.

**Jourdain**—*Margery*, v. 116: "It appears from Rymer's *Fœdera*, vol. x. p. 505, that in the tenth year of King Henry the Sixth, *Margery Jourdemayn*, John Virley clerk, and friar John Ashwell were, on the ninth of May 1433, brought from Windsor by the constable of the castle, to which they had been committed for sorcery, before the Council at Westminster, and afterwards, by an order of Council, delivered into the custody of the Lord Chancellor. The same day it was ordered by the Lords of Council that, whenever the said Virley and Ashwell should find security for their good behaviour, they should be set at liberty, and in like manner that Jourdemayn should be discharged on her hus-

band's finding security. This woman was afterwards burned in Smithfield, as stated in the play and also in the chronicles" (DOUCE).

**journal,** daily, i. 531 ; viii. 462.

**Jove** *in a thatched house,* iii. 56: The *thatched house* is, of course, the dwelling of Baucis and Philemon : see foot-note, ii. 87.

**Jove's** *accord,* vi. 28 : see note 33, vi. 28.

**Jovial** *face—His,* His face like that of Jove, viii. 475.

**joy,** to enjoy: *hope to joy,* iv. 137; *joy thy life,* iv. 195 ; *joy her raven-colour'd love,* vi. 302 ; *joy'd an earthly throne,* v. 201.

**Judas** *was hanged on an elder,* ii. 244 : Such was the common legend; in accordance to which, Sir John Mandevile tells us that, in his time, the very tree was to be seen ; "And faste by, is zit the Tree of Eldre, that Judas henge him self upon, for despeyt that he hadde, whan he solde and betrayed oure Lorde." *Voiage and Travaile,* &c., p. 112, ed. 1725 (But we find in Pulci,

> " Era di sopra a la fonte *un carrubbio,*
> *L'arbor, si dice, ove s'impiccò Giuda,"* &c.
> *Morgante Mag.* C. XXV. st. 77 :

The *Arbor Judæ* (*Cercis siliquastrum*), writes Gerarde, "is thought to be that whereon Iudas did hang himselfe, and not vpon the Elder tree, as it is vulgarly said." *Herbal,* p. 1428, ed. 1633).

**Judas's** [hair]—*Something browner than,* iii. 59 : Judas was usually represented, in tapestries and pictures, with red hair and beard : Compare *Cain-coloured beard.*

**judicious,** judicial : *Shall have judicious hearing,* vi. 268.

**Julius** *Cæsar's ill-erected tower,* iv. 175 : "The Tower of London is traditionally said to have been the work of Julius Cæsar" (JOHNSON).

**jump,** a hazard, a chance : *our fortune lies Upon this jump,* viii. 319.

**jump,** to agree : *jump with common spirits,* ii. 371 ; *meet and jump in one,* iii. 117 ; *cohere and jump,* iii. 392; *jump not on a just account,* viii. 142 ; *jumps with my humour,* iv. 207: *jumpeth with the heart,* v. 384.

**jump,** to risk, to hazard: *jump the life to come,* vii. 221; *jump the after-inquiry,* viii. 494.

**jump,** exactly, coincident with: *jump at this dead hour,* vii. 301 ; *jump upon this bloody question,* vii. 436 ; *jump where he may Cassio find,* viii. 179 ; *jump as they are here,* ix. 122.

**junkets,** sweetmeats, dainties (Ital. *giuncata*), iii. 154.

**Juno**—*I, his despiteful,* &c., iii. 255: "Alluding to the story of Hercules" (JOHNSON) ; "Æn. i. 7–10, especially *tót adire labores"* (WALKER).

**Justice** *or Iniquity?* see *Iniquity*, &c.

**justicer**, a justice ("The most ancient law-books have *justicers* of the peace as frequently as *justices* of the peace," REED), viii. 74, 75, 503; *justicers*, viii. 87.

**jutty**, "or *jetty* . . . that part of a building which shoots forward beyond the rest. See Florio's *Italian Dictionary*, 1598: *Barbacane*. An outnooke or corner standing out of a house; a *jettie*," &c. (MALONE): *no jutty, frieze*, vii. 220.

**jutty**, to jut out beyond: *jutty his confounded base*, iv. 450.

**juvenal**, a youth, ii. 169 (four times), 185, 287; iv. 314.

## K.

**kam**, crooked: *clean kam*, quite crooked, quite wrong (or, as Brutus subjoins, "Merely awry"), vi. 204: compare *clean*.

**Kate!**—*How now*, iv. 229: "Shakespeare either mistook the name of Hotspur's wife (which was not *Katharine*, but *Elizabeth*), or else designedly changed it, out of the remarkable fondness he seems to have had for the familiar appellation of *Kate*, which he is never weary of repeating, when he has once introduced it; as in this scene, the scene of *Katharine* and Petruchio, and the courtship between King Henry V. and the *French Princess*. The wife of Hotspur was the Lady Elizabeth Mortimer," &c. (STEEVENS): "Shakspeare calls this lady [Lady Percy] *Kate;* Hall and Holinshed call her Elinor, and mention that she was aunt to the Earl of March, on which account Shakspeare, apparently forgetting that he had correctly styled Lady Percy Mortimer's sister [see *Mortimer*. Wor. *I cannot blame him*, &c.], in another place (Act iii. Sc. 1) makes Mortimer speak of her as his aunt. There is throughout a confusion between uncle and nephew." Courtenay's *Comment. on the Hist. Plays of Shakspeare*, vol. i. p. 93 (note).

**kecksies**, dry hollow stalks of hemlock or similar plants, iv. 513.

**Keech**—*Goodwife*, iv. 326: *such a keech*, v. 470: see note 50, iv. 237.

**keel**, to cool, ii. 254.

**keep**, care: *in Baptista's keep my treasure is*, iii. 122.

**keep**, to live, to dwell: *In what place of the field doth Calchas keep?* vi. 101; *where they keep*, vii. 332; *where earth-delving conies keep*, ix. 246: *Where youth, and cost, and witless bravery keep*, i. 469; *as an outlaw in a castle keeps*, v. 45; *Where, they say, he keeps*, vi. 352; *the habitation, where thou keep'st*, i. 500; *That ever kept with men*, ii. 389; *where the mad-cap duke his uncle kept*, iv. 219.

**keep**, to restrain: *when a cur cannot keep himself in all companies*, i. 339.

**keep** *his house*—*Who cannot keep his wealth must*, Who cannot keep

his wealth must "keep within doors for fear of duns" (JOHNSON), vii. 45.

**keep** *my stables where I lodge my wife—I'll*, iii. 427: "What he [Antigonus] means—and the excessive grossness of the idea can hardly be excused—is, unquestionably, that if Hermione be proved incontinent, he should believe every woman is unchaste; his own wife as licentious as Semiramis ('*Equum adamatum a Semiramide*,' &c. *Pliny*, l. viii. c. 42), and where he lodged her he would 'keep,' that is, *guard*, or *fasten* the entry of his stables. This sense of the word 'keep' is so common, even in Shakespeare, that it is amazing no one should have seen its application here. For example; 'Dromio, *keep* the gate.' *Comedy of Errors*, act ii. sc. 2. '*Keep* the door close, sirrah.' *Henry VIII.* act v. sc. 1. 'I thank you: *keep* the door.' *Hamlet*, act iv. sc. 5. 'Gratiano, *keep* the house,' &c. *Othello*, act v. sc. 2" (STAUNTON): As to the words '*keep my stables*,' compare also the following passage in Greene's *James the Fourth*; "A young stripling .... that can wait in a gentleman's chamber when his master is a mile off, *keep his stable* when 'tis empty, and his purse when 'tis full," &c. *Works*, p. 193, ed. Dyce, 1861: According to Mr. Grant White, Antigonus plainly means, "I will degrade my wife's chamber into a stable or dog-kennel."

**keep** *her still, and men in awe—To*, "To keep her still to himself, and to deter others from demanding her in marriage" (MALONE), ix. 6.

**keep** *touch*: see the last *touch*.

**keeps** *his regiment—The Earl of Pembroke*, v. 444: "*i.e.* remains with it. Thus we say of a person confined by illness,—he *keeps* his chamber or his bed" (STEEVENS): In a note on *Antony and Cleopatra*, act iii. sc. 6, Mr. Collier observes; "When, in 'Richard III.,' Richmond says, 'The Earl of Pembroke keeps his *regiment*,' he means his *command* generally, and not that the Earl was the colonel of a certain number of men, now called 'a regiment.' The same remark will apply to Richmond's direction, 'Good lords, conduct him to his *regiment*,' speaking of Lord Stanley:" But compare *King John*, act ii. sc. 1,

> "Up higher to the plain; where we'll set forth
> In best appointment all our *regiments*."

**Keisar**, an emperor, i. 370.

**ken**, to know: *I ken the wight*, i. 371; *I ken the manner of his gait*, vi. 92; *Had I kenn'd all that were*, ix. 200.

**ken**, to descry: *As far as I could ken the chalky cliffs*, v. 165.

**ken**, a view, a reach of sight: *within a ken*, iv. 367; viii. 456; *losing ken of Albion's wished coast*, v. 165.

**Kendal** *green*, iv. 237 (twice): Kendal in Westmoreland was celebrated for its manufacture of green cloth.

**Kent,** *in the Commentaries Cæsar writ, Is term'd the civill'st place of all this isle*, v. 195: "So, in Cæsar's *Comment.* B. v. [14]; 'Ex his omnibus [longe] sunt humanissimi qui *Cantium* incolunt.' The passage is thus translated by Arthur Golding, 1590 [1565]; 'Of all the inhabitants of this isle, *the civilest* are the *Kentishfolke*'" (STEEVENS).

**kerchief,** a coif ("A Kerchief, *rica, calantica.*" Coles's *Lat. and Engl. Dict.*), i. 409, 427; vii. 136 (perhaps, however, in the second of the passages now referred to, it may mean "a covering for the breast").

**kern,** a light-armed foot-soldier of Ireland and of the Western Isles (the Irish *kern*, at least, being generally described as very poor and wild), iv. 469; v. 160; *kerns*, iv. 126; v. 158, 160, 202; vii. 204, 206, 290 (Jamieson, in his *Etym. Dict. of the Scottish Language*, gives "*Kerne.* A foot soldier, armed with a dart or a skean.

> 'Then ne'er let the gentle Norman blude
> Grow cald for highland *Kerne.*'
> [Scott's] *Antiquary*, iii. 224.

It is used in a similar sense by [English] writers in reference to the Irish:" again (sub "Galloglach") he has "*Kerns* is merely another form of *Caterans:*" Perhaps in the last of the passages of Shakespeare above referred to,

> "I cannot strike at wretched *kerns*, whose arms
> Are hir'd to bear their staves,"

*kerns* is equivalent to "boors;" compare

> "And these rude Germaine *kernes* not yet subdued."
> *The Tragedie of Claudius Tiberius Nero*, 1607, sig. c 3 verso).

**kettle,** a kettle-drum, vii. 432.

**key** *of officer and office—The*, i. 201: Here *key* is used in the sense of a tuning-key.

**key-cold,** as cold as a key, v. 341; ix. 325 ("A key, on account of the coldness of the metal of which it is composed, was anciently employed to stop any slight bleeding. The epithet [*key-cold*] is common to many old writers," STEEVENS).

**kibe,** a chap in the heel, an ulcerated chilblain, i. 227; vii. 415; *kibes*, i. 371; viii. 35.

**kicky-wicky,** iii. 241: Whatever may have been the original meaning of this ludicrous word, it is plainly used here to signify a wife or mistress.

**kill,** *kill, kill, kill, kill him!* vi. 268; *Then, kill, kill, kill, kill, kill, kill!* viii. 99; *doth cry "Kill, kill!"* ix. 261: This was the ancient cry of the English troops when they charged the enemy.

**Killingworth,** the old name for *Kenilworth*, v. 191, 201 (Mr. Collier observes; "The Rev. Mr. Dyce is very anxious ('Remarks,' p. 130) that we should spell 'Kenilworth' (its proper name) *Kil-*

*lingworth* (its corruption), because it so stands in the old editions. In Shakespeare's time there was no uniformity, and why are we to revive obsolete archaisms?" But, on the other hand, hear Archbishop Trench; "The modern editors of Shakespeare take a very unwarrantable liberty with his text, when they substitute 'Kenilworth' for 'Killingworth,' which he wrote, and which was his, Marlowe's, and generally the earlier form of the name." *English Past and Present*, p. 254, note, fourth ed.).

**kin**, *and less than kind—A little more than*, vii. 307: This may be illustrated by a passage in W. Rowley's *Search for Money*, 1609; "I would he were not so neere to us in kindred, then sure he would be neerer in kindnesse," p. 5, ed. Percy Soc.

**kind**, nature: *the deed of kind*, ii. 348; *the cat will after kind*, iii. 47; *thy youth and kind*, iii. 75; *Your cuckoo sings by kind*, iii. 213; *in their kind they speak it*, iii. 217; *Fitted by kind for rape and villany*, vi. 298; *fell curs of bloody kind*, vi. 309; *from quality and kind*, vii. 122; *the worm will do his kind* ("the serpent will act according to his nature," JOHNSON), viii. 375; *to change their kinds*, ix. 306.

**kind**, natural: *Conceit deceitful, so compact, so kind*, ix. 314.

**kind**, possessed of natural affection: *O, do not slander him, for he is kind*, v. 368.

**kindle**, to incite: *that I kindle the boy thither*, iii. 10.

**kindle**, to bring forth: *dwell where she is kindled*, iii. 53.

**kindless**, unnatural, without natural affection, vii. 354.

**kindly**, natural: *that fatherly and kindly power*, ii. 124; *Frosty, but kindly* (suited to the season), iii. 29; *the bishop hath a kindly gird* ("a gird akin to, in keeping with, fitting, proper to the cardinal's calling," ARROWSMITH, *Notes and Queries*, First Series, vol. vii. p. 543), v. 48.

**kindly**, naturally, in a natural manner: *This do, and do it kindly, gentle sirs*, iii. 103.

**kindly**, aptly, pertinently: *Thou hast most kindly hit it*, vi. 414.

**kindly**—*Thy other daughter will use thee*, viii. 36: "The Fool uses the word *kindly* here in two senses; it means *affectionately*, and *like the rest of her kind*" (MASON).

**King** *and the Beggar—Ballad of the*: see *Cophetua—King.*

**king'd**, ruled: *King'd of our fears*, iv. 27; *she is so idly king'd* ("supplied with a king," JOHNSON in his *Dict.*), iv. 444.

**king'd**, raised to royalty, made a king: *Then am I king'd again*, iv. 189.

**kingdom'd** *Achilles in commotion rages*, vi. 50: Here *kingdom'd*

has been explained "possessing kingly power," "having or seeming to have a kingdom;" while Malone observes, "So, in *Julius Cæsar* [act ii. sc. 1],

> 'The Genius and the mortal instruments
> Are then in council; and the state of man,
> Like to a little *kingdom*, suffers then
> The nature of an insurrection.'"

**kingly-poor** *flout*, "a very poor retort for a king" (KNIGHT), ii. 233; and see note 152, ii. 233.

**kirtle**, iv. 345; *half-kirtles*, iv. 403: "Few words have occasioned such controversy among the commentators on our old plays as this [*kirtle*]; and all for want of knowing that it is used in a two-fold sense, sometimes for the jacket merely, and sometimes for the train or upper-petticoat attached to it. A full kirtle was always a jacket and petticoat, a *half-kirtle* (a term which frequently occurs) was either the one or the other: but our ancestors, who wrote when this article of dress was every where in use, and when there was little danger of being misunderstood, most commonly contented themselves with the simple term (*kirtle*), leaving the sense to be gathered from the context." Gifford's note on *Jonson's Works*, vol. ii. p. 260.

**kiss** *in fee-farm!—A:* see *fee-farm*, &c.

**kiss** *you—To take you out, And not to*, v. 493: "A kiss was anciently the established fee of a lady's partner" (STEEVENS).

**kiss** *thee; then the rot returns To thine own lips again—I will not*, vii. 67: "This alludes to an opinion in former times, generally prevalent, that the venereal infection transmitted to another left the infecter free. I will not, says Timon, take the rot from thy lips by kissing thee" (JOHNSON).

**kissed** *your keeper's daughter—But not*, i. 364: "This has the appearance of a fragment of some old ballad" (DOUCE).

**kisses**, *if your four negatives make your two affirmitives*, &c.—*So that, conclusions to be as*, iii. 385: "One cannot but wonder that this passage should have perplexed the commentators. In Marlowe's *Lust's Dominion* the Queen says to the Moor;

> 'Come, let's kisse.
> *Moor.* Away, away.
> *Queen.* No, no, sayes *I*; and *twice away*, sayes *stay*.'

Sir Philip Sidney has enlarged upon this thought in the sixty-third stanza of his *Astrophel and Stella*" (FARMER): But *Lust's Dominion* was certainly not from Marlowe's pen: see the *Account of Marlowe and his Writings*, p. xlvi. prefixed to his *Works*, ed. Dyce, 1858.

**kissing-comfits**, sugar-plums perfumed, to sweeten the breath, i. 445.

**knack,** a bauble, a pretty trifle, iii. 169, 476; *knacks,* ii. 260; iii. 473.

**knapped,** snapped, broke off short: *as lying a gossip in that as ever knapped ginger,* ii. 374.

**knapped,** rapped, struck: *she knapped 'em o' the coxcombs,* viii. 52.

**knave,** a lad, a servant: *my good knave, Costard!* ii. 188; *good, my knave,* ibid.; *O, my knave,* iii. 242; *Poor knave,* vii. 182; *Gentle knave,* vii. 183; *Where's my knave?* viii. 25; *my friendly knave,* viii. 26; *my pretty knave,* viii. 27; *My good knave Eros . . . . my knave,* viii. 352; *he's but Fortune's knave,* viii. 365; *a couple of Ford's knaves,* i. 421; *All I kept were knaves, to serve in meat to villains* ("*knave* is here in the compound sense of a *servant* and a *rascal,*" JOHNSON), vii. 81; *Whip me such honest knaves* ("*knave* is here for *servant,* but with a sly mixture of contempt," JOHNSON), viii. 133.

**kneel** *down before you;—but, indeed, to pray for the queen—And so,* iv. 407: "The Morals written and exhibited subsequent to the Reformation almost invariably closed with an 'epilogue,' in which prayers were offered up by the actors (usually kneeling) for the King, Queen, nobility, clergy, and sometimes for the commons. This practice continued in the beginning of the 17th century, and the most recent instance that I am aware of is the epilogue to [Chapman's] *Two Wise Men and all the rest Fools,* 1619," &c. Collier's *Hist. of Engl. Dram. Poetry,* vol. iii. p. 445: This practice might be illustrated by quotations from the conclusions of several early dramas.

**knife** *I'll help it presently—With this,* vi. 455; *this bloody knife,* ibid.; *Laying down her dagger,* vi. 460: "Daggers, or, as they were more commonly called, knives, were worn at all times, by every woman in England—whether they were so in Italy, Shakespeare, I believe, never inquired, and I cannot tell." Gifford's note on *Jonson's Works,* vol. v. p. 221.

**knighted** *in the field,* iv. 7: see *carpet consideration,* &c.

**knives**—*invite them without,* vii. 18: "It was the custom in our author's time for every guest to bring his own knife," &c. (RITSON).

**knives** *under his pillow—Hath laid,* viii. 68: "Shakspeare found this charge against the fiend, with many others of the same nature, in Harsnet's *Declaration* [*of Popish Impostures,* 1603], and has used the very words of it" (STEEVENS): Certainly *not* "the very words of it."

**knot-grass**—*Hindering,* ii. 301: *Knot-grass* (*polyganum aviculare*) was supposed, when taken in an infusion, to have the power of *hindering* the growth of any child or animal (Mr. Beisly is mistaken in saying that "the allusion here made is to the *character* of the plant as hindering the growth of useful plants, as it spreads in

thick masses, and is very tough and deep-rooted." *Shakspere's Garden*, &c., p. 53).

**knots** *disorder'd—Her*, iv. 162 ; see *curious-knotted garden.*

**knowledge**—*Alack for lesser*, "O, that my knowledge were less!" (JOHNSON), iii. 423.

**known**, been acquainted: *You and I have known, sir*, viii. 296; *Sir, we have known together in Orleans*, viii. 397.

## L.

**label** *to another deed—The*, vi. 455: "The seals of deeds in our author's time were not impressed on the parchment itself on which the deed was written, but were appended on distinct slips or labels affixed to the deed" (MALONE).

**labras**, lips, i. 365 (Span.).

**lace**, to embellish: *streaks Do lace the severing clouds*, vi. 444; *His silver skin lac'd with his golden blood*, vii. 236 (see *golden blood*, &c.); *lace itself with his society*, ix. 365.

**laced** *mutton—A*, i. 284: In this very common cant expression for a courtesan (see *mutton*) the meaning of *laced* has been a good deal disputed. Perhaps the *mutton* was called *laced* with a quibble,—courtesans being notoriously fond of finery, and also frequently subjected to the whip: Du Bartas tells us that St. Louis put down the stews,

> "*Lacing with lashes* their unpitied skin,
> Whom lust or lucre had bestowed therein."
> *Works*, by Sylvester,—*St. Louis the King*, p. 539, ed. 1641:

But in the present passage is *laced mutton* to be regarded as synonymous with *courtesan?* When Speed applies that term to Julia, does he not use it in the much less offensive sense of—*a richly-attired piece of woman's flesh?*

**lackeying** *the varying tide*, "floating backwards and forwards with the variation of the tide, like a page or lackey at his master's heels" (THEOBALD), viii. 268.

**lade** *it dry—He'll*, He'll drain it dry, v. 280: On this passage in the *Cambridge Shakespeare* is a note, "*lade*] *lay* or *ladle* Keightley conj.;" and yet *lade* is a not uncommon verb: "To lade (or draine) a riuer with pailes, &c. *Bacqueter, baqueter vne riviere.*" Cotgrave's *Fr. and Engl. Dict.*: "To Lade a river, *Decopulo.* You may as well bid me Lade the Sea with a Nut-shel," &c. Coles's *Lat. and Engl. Dict.*

**lady-bird!**—*God forbid!—where's this girl?—What*, vi. 387: "An exquisite touch of nature," writes Mr. Staunton. "The old nurse

in her fond garrulity uses 'lady-bird' as a term of endearment; but recollecting its application to a female of loose manners, checks herself;—'God forbid!' her darling should prove such a one:" In the preceding explanation I believe that Mr. Staunton is altogether mistaken. The Nurse says that she has already "bid Juliet come:" she then calls out, "*What, lamb! what, lady-bird!*" and Juliet not yet making her appearance, she exclaims, "God forbid! —where's this girl?"—the words "God forbid" being properly an ellipsis of "God forbid that any accident should keep her away," but used here merely as an expression of impatience.

**lady** *of my earth*, vi. 383: see note 14, vi. 383.

**lady-smocks**, "originally called *our Lady smocks* (Cardamine pratensis). A common meadow-plant, with blushing white flowers, appearing early in spring" (Beisly's *Shakspere's Garden*, &c., p. 42), ii. 253.

**lag**, the last or lowest part or class: *the common lag of people*, vii. 58: see note 124, vii. 58.

**lag**, late, tardy, coming short of: *That came too lag to see him buried*, v. 373; *some twelve or fourteen moonshines Lag of a brother*, viii. 18.

**lag-end**, the latter end, iv. 282; v. 488.

**laid**: see the second *lay*.

**lakin**: see *by'r lakin*.

**laming** *The shrine of Venus*, outgoing, surpassing the shrine, &c., viii. 501.

**lampass**—*The*, iii. 148: "The bars [of the palate] occasionally swell, and rise to a level with, and even beyond the edge of, the teeth. They are very sore, and the horse feels badly on account of the pain he suffers from the pressure of the food on them. This is called the *Lampas*." *The Horse*, by Youatt, p. 192, ed. 1848.

**Lancaster**—*The Duke of*, iv. 323; *'twere better than your dukedom*, iv. 377: "This is an anachronism. Prince John of Lancaster was not created a duke till the second year of the reign of his brother, King Henry V." (MALONE): Douce observes that "Malone ought to have added, 'and then not Duke of *Lancaster* but of *Bedford*.' Mr Ritson seems to have traced the source of Shakspeare's error in calling Prince John of Lancaster *Duke* of Lancaster, in Stowe's *Annales*; but he has omitted to remark that even then Shakspeare had forgotten that Prince John was not the *second* son of Henry the Fourth. The blunder of the industrious historian is unaccountable. See the seal of Henry the Fifth as Prince of Wales and Duke of Lancaster in Sandford's *Genealogical History*."

**lances**, lance-men: *Mars, of lances the almighty*, ii. 245; *our impress'd lances*, viii. 112.

**land-damn**, iii. 427 : see note 41, iii. 427.

**land-rakers**—*No foot*, "No padders, no wanderers on foot" (JOHNSON), iv. 223.

**languish**, languishment, the state of pining, suffering: *cures with another's languish*, vi. 385 ; *rids our dogs of languish*, viii. 367.

**lantern**, *slaughter'd youth—O, no, a*, vi. 475 : "A *lantern* may not, in this instance, signify an enclosure for a lighted candle, but a *louvre*, or what in ancient records is styled *lanternium*, *i.e.* a spacious round or octagonal turret full of windows, by means of which cathedrals, and sometimes halls, are illuminated. See the beautiful *lantern* at Ely Minster" (STEEVENS).

**lapp'd**, wrapped up, viii. 508.

**lapsed** *in this place—If I be*, iii. 362 : Here *lapsèd* seems to mean caught or found off my guard.

**laps'd** *in time and passion*, "having suffered time to slip and passion to cool" (JOHNSON), vii. 383.

**lapwing**—*To seem the*, &c., i. 472 ; *Far from her nest the lapwing cries away*, ii. 43 ; *This lapwing runs away with the shell on his head*, vii. 429 : Allusions to the lapwing (or peewit) endeavouring to mislead those who would plunder her nest are very common in our early writers ; and Ray gives "The lapwing cries most farthest from her nest." *Proverbs*, p. 199, ed. 1768 : it was also generally said that the young lapwings ran out of the shell with a portion of it sticking on their heads. (Yarrell, in his account of the lapwing, quotes Selby for what follows : "the female birds invariably, upon being disturbed, run from the eggs, and then fly near to the ground for a short distance, without uttering any alarm cry. The males, on the contrary, are very clamorous, and fly round the intruder, endeavouring, by various instinctive arts, to divert his attention." *Hist. of Brit. Birds*, vol. ii. p. 482, sec. ed.)

**larded** *with sweet flowers*, garnished, strewed with, sweet flowers, vii. 396.

**large**, free, coarse, licentious : *large jests*, ii. 102 ; *word too large*, ii. 123.

**lark** *and loathèd toad chang'd eyes*, &c.—*Some say the*, vi. 445 : "The toad having very fine eyes, and the lark very ugly ones, was the occasion of a common saying amongst the people, that *the toad and lark had changed eyes*" (WARBURTON).

**lash'd** *with woe*, ii. 14: In this passage does *lash'd* mean "punished," or is it to be understood as *leash'd* or *lac'd*?

**lass-lorn**, forsaken by his mistress, i. 254.

**latch**, to lay hold of, to catch : *Where hearing should not latch them*, vii. 276 ; *which it doth latch*, ix. 388.

**latch,** to lick over, to anoint: *latch'd the Athenian's eyes,* ii. 292 (Fr. *lecher*): so, at least, Hanmer explains *latch'd* in this passage; and his explanation is adopted as the true one in Richardson's *Dict.*

**late,** recent, new: *As great to me as late,* i. 269; *the late* (lately appointed) *commissioners,* iv. 437.

**late,** lately, recently: *The mercy that was quick in us but late,* iv. 438; *late-despisèd Richard,* v. 41; *bereft thee of thy life too late,* v. 265; *late entering at his heedful ears,* v. 284; *Too late he died that might have kept that title,* v. 387; *It pleas'd the king his master very late,* viii. 45; *that life Which she too early and too late hath spill'd,* ix. 326.

**lated,** belated, benighted, vii. 248; viii. 322.

**lath,** a contemptuous term for a sword: *have your lath glu'd within your sheath,* vi. 295.

**lath**—*Dagger of:* see *Dagger,* &c.

**latten,** a sort of mixed metal, resembling brass in its nature and colour; but sometimes white ("Buttons of steel, copper, tin, or *latton,* for Jerkins." *The Rates of the Custome house,* &c., 1582, sig. A vii. verso): *this latten bilbo* (=this sword without edge and temper), i. 365: see *bilbo:* "The sarcasm intended is, that Slender had neither courage nor strength". (HEATH).

**laugh-and-lie-down** (more properly *Laugh-and*-lay-*down*) was a game at cards, to which there is an allusion in what follows;

> "*I could laugh now.*
> Wait.-w. *I could lie down, I'm sure:*"

ix. 140.

**laughing,** *as, Ha, ha, he!—Some be of,* ii. 122: "A quotation from the Accidence" (JOHNSON).

**laund,** a lawn, v. 272; ix. 250.

**laundering,** washing, ix. 413.

**laundry**—*His,* i. 369: "Sir Hugh means to say his *launder*" (STEEVENS).

**lavolt,** vi. 88; *lavoltas,* iv. 461: The *lavolt* or *lavolta* was a dance for two persons, consisting much in high bounds and whirls (Sir John Davies thus prettily describes it;

> "Yet is there one the most delightfull kind,
> A loftie iumping, or a leaping round,
> Where arme in arme two dauncers are entwind,
> And whirle themselues, with strict embracements bound;
> And still their feet an anapest do sound;
> An anapest is all their musicks song,
> Whose first two feet are short, and third is long."
> *Orchestra,* &c., st. 70).

**law** *of writ and the liberty—For the,* vii. 348: see note 64, vii. 348.

**lay**, a wager: *A dreadful lay*, v. 215; *my fortunes against any lay worth naming*, viii. 178; *I will have it no lay*, viii. 400.

**lay**, to waylay: *all the country is laid for me*, v. 203.

"**lay** *by*," *and spent with crying "bring in"—Got with swearing*, iv. 206: "*Lay by*" (properly a nautical phrase, meaning "become stationary by slackening sail") is supposed to be used here for the "Stand!" of highwaymen; "*bring in*" is, of course, "bring in more wine."

**lay** *for*, to lay out for, to strive to win: *lay for hearts*, vii. 55.

**lead** *his* [the bear-ward's] *apes into hell*, ii. 86; *lead apes in hell*, iii. 129: "'To lead apes' was in our author's time, as at present, one of the employments of a bear-ward, who often carries about one of those animals along with his bear: but I know not how this phrase came to be applied to old maids" (MALONE): "That women who refused to bear children should, after death, be condemned to the care of apes in leading-strings, might have been considered as an act of posthumous retribution" (STEEVENS).

**leaguer**, iii. 260: "Is the Dutch, or rather Flemish, word for a camp; and was one of the new-fangled terms introduced from the Low-Countries." Gifford's note on *Massinger's Works*, vol. iii. p. 121, ed. 1813: It is generally used to signify the camp of the assailants in a siege.

**Leander** *cross'd the Hellespont—How young*, i. 282; *to scale another Hero's tower*, &c., i. 320: Perhaps allusions to Marlowe's poem *Hero and Leander*, which, though not printed till 1598, might have been read by Shakespeare before it reached the press, for there is no doubt that in those days poems were much handed about in manuscript: Shakespeare has quoted a line from it in *As you like it*; see vol. iii. p. 64, and foot-note.

**lease**—*That they are out by*, i. 347: "By Thurio's *possessions*, he himself understands his lands and estate. But Proteus chooses to take the word likewise in a figurative sense, as signifying his *mental endowments*; and when he says they are *out by lease*, he means they are no longer enjoyed by their master (who is a fool), but are leased out to another" (LORD HAILES).

**leash** *of drawers—A*, A tierce of drawers (viz. Tom, Dick, and Francis, who are immediately mentioned), iv. 232: *Leash* is properly a string or thong by which a dog is led; and it came to signify "a tierce" or "three," because usually three dogs were coupled together: "A *Leace* of Greyhounds is three." R. Holme's *Academy of Armory and Blazon*, B. iii. ch. iii. p. 76: "A Leash of hounds, *canum ternio*." Coles's *Lat. and Engl. Dict.* (In Sylvester's *Du Bartas* I find

> "As Citizens . . . . . .
> . . . . by *leashes* [the original "*trois à trois*"] and by payrs,
> Crowned with Garlands, go to take the ayrs," &c.
> *Fifth Day of the First Week*, p. 40, ed. 1641).

**leasing,** lying, iii. 325; vi. 249: The former passage has been explained "May Mercury teach thee to lie, since thou liest in favour of fools" (JOHNSON).

**leather-coats,** the apples generally known as golden russetings, iv. 398.

**leave,** licentiousness: *love, whose leave exceeds commission,* ix. 242.

**leave,** to part with: *to leave her token,* i. 341; *he would not leave it,* ii. 418; *I may not leave it so* ("'I may not so resign my office,' which you offer to take on you at your peril," JOHNSON), v. 413; *As will not leave their tinct,* vii. 382.

**leave,** to leave off, to desist: *I cannot leave to love,* i. 312; *You bade me ban, and will you bid me leave?* v. 173.

**leave**—*Good*: see *good leave,* &c.

**leech,** a physician, vii. 102.

**leer,** complexion, colour: *a Rosalind of a better leer,* iii. 68; *fram'd of another leer,* vi. 336.

**leese,** to lose, ix. 335.

**leet,** iii. 108; *leets,* viii. 188: "*Leet.* A manor court, or private jurisdiction for petty offences; also a day on which such court is held." Nares's *Gloss.*

**leg,** a bow, an obeisance: *Make a leg,* iii. 229; iv. 159; *here is my leg,* iv. 242; *I doubt whether their legs be worth the sums,* vii. 26.

**legerity,** lightness, nimbleness, iv. 474.

**'leges,** alleges, iii. 120: see note 41, iii. 120.

**leiger**: see *lieger.*

**leisure** *and the fearful time—The,* v. 447; *The leisure and enforcement of the time,* v. 454; *spiritual leisure,* v. 530: On the first of these passages Johnson observes, "We have still a phrase equivalent to this, however harsh it may seem, 'I would do this, if *leisure* would permit,' where *leisure,* as in this passage, stands for *want of leisure.* So again [in the second passage]:" According to Nares, "It stands simply for time or space allowed." *Gloss.* in v.

**leman,** a paramour, a lover: *his wife's leman,* i. 430.

**leman,** a mistress, a sweetheart: *sixpence for thy leman,* iii. 336; *drink unto the leman mine,* iv. 398.

**length,** delay, stay: *All length is torture,* viii. 353.

**lenten,** spare (like the fare in Lent): *A good lenten* (short, laconic) *answer,* iii. 323; *what lenten* (sparing, slight) *entertainment the players shall receive from you,* vii. 346 (in which passage Mr. Collier erroneously explains *lenten entertainment* to mean "Such entertain-

ment as players met with in *Lent*, when they were often not allowed to perform").

**l'envoy**, A technical term (old French) to signify a sort of postscript,—a farewell or moral at the end of a poem, and sometimes of a prose piece, ii. 185, 186 (ten times), 187 (five times).

**leopards** *tame—Lions make*, iv. 106: An allusion to the Norfolk crest, which was a golden leopard.

**lesser** *linen—When the kite builds, look to*, iii. 457: "When the good women, in solitary cottages near the woods where kites build, miss any of their *lesser linen*, as it hangs to dry on the hedge in spring, they conclude that the kite has been marauding for a lining to her nest; and there adventurous boys often find it employed for that purpose" (HOLT WHITE): "Autolycus here gives us to understand that he is a thief of the first class. This he explains by an allusion to an odd vulgar notion. The common people, many of them, think that, if any one can find a kite's nest, when she hath young, before they are fledged, and sew up their back doors, so as they cannot mute, the mother kite, in compassion to their distress, will steal *lesser linen*, as caps, cravats, ruffles, or any other such small matters as she can best fly with, from off the hedges where they are hanged to dry after washing, and carry them to her nest, and there leave them, if possible to move the pity of the first comer, to cut the thread, and ease them of their misery. Hence the proverb, 'When the kite builds, look to lesser linen.' But, saith Autolycus, I fly at higher game, or larger linen; my traffic is in sheets" (PECK): Qy.?

**let**, a hindrance: *That I may know the let*, iv. 513; *thy kinsmen are no let to me*, vi. 406; *but swells the higher by this let*, ix. 291; *kill him without lets*, ix. 169; *these lets attend the time*, ix. 281.

**let**, to hinder: *That kings should let their ears hear their faults chid*, ix. 15; *Who with a lingering stay his course doth let*, ix. 281; *What lets but one may enter*, i. 320; *what lets it but he would be here*, ii. 17; *If nothing lets to make us happy both*, iii. 392; *I'll make a ghost of him that lets me*, vii. 324.

**let**, to detain: *To let him there a month*, iii. 406.

**let**, to forbear: *did not let To praise*, ix. 271.

**let** *him be a noble*, even though he be a nobleman, v. 553.

**lethe**—*Crimson'd in thy*, vii. 155: see note 66, vii. 155.

**letter**, "recommendation from powerful friends" (JOHNSON): *Preferment goes by letter*, viii. 133.

**letters-patents**, iv. 127, 141; v. 534: So Shakespeare and his contemporaries wrote,—not "*letters*-patent." (Nay, even Pope, writing to Craggs in 1712, uses the expression "*Letters Patents*." *Works*, vol. viii. p. 233, ed. Roscoe.)

**level,** a range, a line of aim; *out of the blank and level of my brain,* iii. 432; *My life stands in the level of your dreams,* iii. 443; *i' the level Of a full-charg'd confederacy,* v. 478; *within the level of your frown,* ix. 391; *not a heart which in his level came,* ix. 448.

**levy**—*As far as to the sepulchre of Christ . . . . Forthwith a power of English shall we,* iv. 202: see note 2, iv. 202.

**lewd,** wicked, base, vile: *this lewd fellow,* ii. 144; *'tis lewd and filthy,* iii. 169; *detained for lewd employments,* iv. 104; *such lewd, such mean attempts,* iv. 256; *trouble him with lewd complaints,* v. 351 (where Steevens understands *lewd* to mean, "rude, ignorant"); *thy lewd-tongu'd wife,* iii. 438.

**lewdly,** wickedly: *lewdly given,* iv. 243; *lewdly bent,* v. 136; *I have lied so lewdly,* ix. 188.

**lewdsters,** lewd persons, libertines, i. 444.

**libbard's** *head on knee—With,* ii. 242: The knee-caps in old dresses and in plate-armour frequently represented a *libbard's* (*i.e.* a leopard's) head.

**liberal,** libertine, licentious, frank beyond decency, free-spoken, free to excess: *She is too liberal* ("licentious and gross in language," JOHNSON), i. 326; *a liberal villain,* ii. 124; *The liberal opposition of our spirits,* ii. 248; *Something too liberal,* ii. 358; *a liberal tongue,* iv. 128; *liberal shepherds,* vii. 410; *liberal counsellor,* viii. 162; *speak as liberal* ("free, under no control," STEEVENS) *as the north,* viii. 240; *liberal wits,* ix. 200.

**liberty,** libertinism, licentiousness: *lust and liberty,* vii. 61; *liberties of sin* ("licensed offenders," STEEVENS; "sinful liberties," MALONE), ii. 14.

**license** *to kill for a hundred lacking one a week—A,* v. 189: see note 150, v. 189.

**Lichas,** ii. 353; viii. 350: The attendant on Hercules, by whom he was thrown into the sea for having brought to him the poisoned garment from Deianeira.

**lie,** to reside, to sojourn: *Does he lie at the Garter?* i. 386; *She must lie here on mere necessity,* ii. 164; *her poor castle where she lies,* v. 32; *or else lie for you* (or else reside in prison in your stead), v. 339; *Lies now even in the centre of this isle,* v. 442; *when the court lay at Windsor,* i. 390.

**Lie** *there, my art,* i. 199: "Sir Will. Cecil, Lord Burleigh, Lord High Treasurer, &c., in the reign of Queen Elizabeth, when he put off his gown at night, used to say, *Lie there, Lord Treasurer.* Fuller's *Holy State,* p. 257" (STEEVENS): So in *A Pleasant Commodie called Looke about you,* which was printed in 1600 (and therefore preceded *The Tempest*), Skinke puts off his hermit's robes with a similar expression;

> " *Rob.* Adew, good father.—Holla there, my horse! [*Exit.*
> *Skin.* Vp-spur the kicking iade, while I make speede
> To conjure Skinke out of his hermits weede.
> *Lye there religion.*" Sig. A 2 verso:

in Chettle's *Tragedy of Hoffman*, 1631 (which was also an earlier play than *The Tempest*, see Henslowe's *Diary*, p. 229, ed. Shake. Soc.), Lorrique, throwing off the disguise of a French doctor, says,

> " *Doctor lie there.* Lorrique, like thyselfe appeare." Sig. G:

and in Ford's *Lover's Melancholy* Corax exclaims, "I'll stay in spite of thy teeth. There lies my gravity [*Throws off his gown*]." *Works*, vol. i. p. 23, ed. Gifford: I may add, that in Shadwell's *Virtuoso*, Sir Samuel Harty lays aside his female dress with the words, "*So, tyrewoman, lie thou there.*" Act iv. p. 388, *Works*, ed. 1720.

**lief**—*As*, As willingly, as soon: i. 403, 428, 463, 466; ii. 100; iii. 9, 51, 68, 115, 365; iv. 180, 274; vi. 14; vii. 113, 361, &c.

**liefest**, dearest, v. 153.

**lieger**, or *leiger*, a resident ambassador at a foreign court, i. 502; *liegers*, viii. 404.

**lien**, lain, iv. 59; ix. 56.

**lien**—*In*, In consideration of, in return for: *in lieu o' the premises*, i. 203; *in lieu thereof*, i. 315; *in lieu whereof*, ii. 408; iv. 88; *In lieu of this*, ii. 421; iv. 426; *In lieu of all thy pains*, iii. 30.

**lieutenantry**—*Dealt on:* see *dealt on*, &c.

**life**—*She that dwells Ten leagues beyond man's*, "at a greater distance than the life of man is long enough to reach" (STEEVENS), i. 226.

**life**, *and observation strange—With good:* see *good life, And observation*, &c.

**lifter**, a thief, vi. 14 (with a quibble).

**light**, lighted, fallen: *You are light into my hands*, ix. 70.

**light** *of ear*, "credulous of evil, ready to receive malicious reports" (JOHNSON), viii. 69.

**lighten** *thee—The Lord*, The Lord enlighten thee (with a quibble—make thee lighter), iv. 329.

**lightly**, easily, readily: *will not lightly trust the messenger*, ii. 48; *Believe 't not lightly*, vi. 219.

**lightly**, commonly, usually: *Short summers lightly have a forward spring*, v. 387.

**lightly**, *were it heavier—I weigh it*, "I should still esteem it but a trifling gift, were it heavier" (WARBURTON), v. 388.

**lightning** *before death—A*, vi. 476: "A proverbial phrase partly deduced from observation of some extraordinary effort of nature, often made in sick persons just before death; and partly from a

superstitious notion of an ominous and preternatural mirth, supposed to come on at that period, without any ostensible reason." Nares's *Gloss.*

**like**, likely: *as like as it is true*, i. 541.

**like**, to make like, to liken: *like me to the peasant boys of France*, v. 75; *liking his father to a singing-man of Windsor*, iv. 326.

**like**, to please: *an it like your majesty*, iv. 243; *complexions that liked me*, iii. 94; *the music likes you not*, i. 335; *It likes me well*, iii. 175; *The offer likes not*, iv. 449; *this lodging likes me better*, iv. 474; *some conceit or other likes him well*, v. 397; *that that likes not you*, vi. 109; *It likes us well*, vii. 338; *This likes me well*, vii. 432; *His countenance likes me not*, viii. 44.

**like** *well—You*, You are in good case, good condition of body, iv. 355: see *liking.*

**likelihood**, "similitude" (WARBURTON): *by a lower but loving likelihood*, iv. 507.

**likelihood**, "semblance, appearance" (JOHNSON): *By any likelihood he showed to-day*, v. 398.

**liking**, condition of body: *to make difference of men's liking*, i. 381; *while I am in some liking* ("while I have some flesh, some substance," MALONE), iv. 262 (Compare Greene's *Neuer too late*, Part First; "Here is weather that makes grasse plentie and sheepe fatte; .... and yet I haue one sheepe in my fold thats quite out of *liking*." Sig. o verso, ed. 1611).

**Limander** ... *Helen*, blunders for *Leander* and *Hero*, ii. 322.

**limbeck**, an alembic, vii. 225.

**limb-meal**, limb by limb, viii. 430 (Compare *inch-meal—By*).

**Limbo**, hell (properly, the borders of hell): *of Satan, and of Limbo*, iii. 304; *As far from help as Limbo is from bliss*, vi. 318.

**Limbo**, a cant term for "a prison, confinement:" *he's in Tartar Limbo, worse than hell*, ii. 43.

**Limbo** *Patrum—In*, A cant expression for "in prison, in confinement," v. 571: According to the schoolmen, *Limbus Patrum* was the place, bordering on hell, where the souls of the patriarchs and saints of the Old Testament remained till the death of our Saviour, who, in descending into hell, set them free. (Qy. Is not Nares mistaken, when, in his *Gloss.*, sub "Limbo," he describes *Limbus Patrum* as a place "where the fathers of the church, saints, and martyrs, awaited the general resurrection"?)

**Limbs** *of Limehouse—The*: see *Tribulation of Tower-Hill*, &c.

**lime**, bird-lime: *put some lime upon your fingers*, i. 262; *lay lime to tangle her desires*, i. 329.

**lime** *in this sack—Here's:* see *sack*, &c.

**lime**—*Froth and:* see *froth and lime.*

**limit** *of your lives—The,* The limited time of your lives, v. 395.

**limit**—*Strength of:* see *strength of limit.*

**limit,** to appoint: *Limit each leader to his several charge,* v. 444; *For 'tis my limited service,* vii. 233.

**limited** *professions,* vii. 79: Here *limited* is explained by Warburton "legal," by Malone "regular, orderly," by Steevens "to which people are regularly and legally appointed," by Mr. Knight "legalised," by Mr. Collier "restricted."

**limits** *of the charge set down—And many,* iv. 202: Here *limits* is explained by Warburton "estimates," by Heath "outlines, rough sketches, or calculations," by Malone "the regulated and appointed times for the conduct of the business in hand," by Mr. Collier "bounds of the expense."

**Limoges!** *O Austria!—O,* iv. 38: "Shakespeare has, on this occasion, followed the old play [*The Troublesome Raigne of Iohn*, &c., see vol. iv. p. 3], which at once furnished him with the character of Falconbridge, and ascribed the death of Richard I. to the Duke of Austria. In the person of Austria he has conjoined the two well-known enemies of Cœur-de-lion [following the old play, where Austria is called Lymoges, the Austrich Duke]. Leopold, Duke of Austria, threw him into prison, in a former expedition [in 1193]; but the castle of Chaluz, before which he fell [in 1199], belonged to Vidomar, Viscount of Limoges; and the archer who pierced his shoulder with an arrow (of which wound he died) was Bertrand de Gourdon. The editors seem hitherto to have understood Lymoges as being an appendage to the title of Austria, and therefore inquired no further about it" (BLAKE).

**Lincolnshire** *bagpipe—The drone of a,* iv. 207: "'Lincolnshire bagpipes' is a proverbial saying. Fuller has not attempted to explain it; and Ray only conjectures that the Lincolnshire people may be fonder of this instrument than others" (DOUCE).

**line**—*This most memorable,* iv. 446: Here *line* means "genealogy, deduction of his *lineage*" (JOHNSON).

**line** *of life,* one of the lines in the palm of the hand, according to the language of palmistry, ii. 358.

**line**—*Come, hang them on this,* i. 260: The late Joseph Hunter, in his *Essay on the Tempest,* maintains that here "*line*" means a linden or lime-tree. But though, a little after in this play, mention is made of "the line-grove," it is evident that here a rope, and not a tree, is spoken of. If no other objections could be urged against Mr. Hunter's acceptation of the word *line,* we surely have a decisive one in the joke of Stephano, "Now, jerkin, you are like to lose

your hair" (see *jerkin under the line*, &c.); a joke to which it is impossible to attach any meaning, unless we suppose that the *line* was a *hair-line*. Mr. Knight observes; "In a woodcut of twelve distinct figures of trades and callings of the time of James I. (see Smith's 'Cries of London,' p. 15), and of which there is a copy in the British Museum, we have the cry of '*Buy a hairline!*'" And in Lyly's *Midas*, a barber's apprentice facetiously says, "All my mistres' lynes that she dryes her cloathes on, are made only of Mustachio stuffe [*i.e.* of the cuttings of moustachios]." Sig. G 2 verso, ed. 1592.

**line**, to strengthen: *To line his enterprise*, iv. 230; *did line the rebel*, vii. 213.

**line**, to delineate: *All the pictures fairest lin'd*, iii. 46.

**line-grove**, a grove of linden or lime-trees, i. 263: see note 116, i. 263.

**ling**, *heath, broom, furze*, i. 197: Feeling convinced that this reading is sufficiently established by what has been said of it in note 4, i. 198, I should have made no allusion to it here, had I not found that Mr. Beisly defends the old lection, "*long heath* and *brown furze*, because *ling* and *heath* or *heth* are names for one and the same plant, and Shakspere would not have called this plant by two different common names." *Shakspere's Garden*, &c., p. 12: But Farmer has shown (vide the note just referred to) that Harrison, in his description of Britain prefixed to Holinshed, speaks of *heath* and *ling* as different plants; and I have little doubt there are other old writers who have made the same distinction. (Mr. Beisly, in his "Introduction," declares most extravagantly that Shakespeare's "knowledge of *Botany* was not less than that of *any other branch of natural history he investigated and described*," p. xviii.)

**link** *to colour Peter's hat—There was no*, iii. 158: "A *link* is a torch of pitch. Greene, in his *Mihil Mumchance*, says; 'This cozenage is used likewise in selling old hats found upon dung-hills, instead of newe, blackt over with the *smoake of an old linke*'" (STEEVENS): The tract just quoted is wrongly attributed to Greene.

**linstock**, the stick which holds the gunner's match, iv. 449.

**lions**—*Like one of the*, i. 295: "If Shakespeare had not been thinking of the lions in the Tower, he would have written 'like a lion'" (RITSON); a note carped at by Mr. Knight, who seems to have forgotten that a caged lion paces up and down his prison very majestically.

**lip**, to kiss, viii. 209; *lipp'd*, viii. 288.

**Lipsbury** *pinfold*, viii. 41: A *pinfold* is a pound; but what the commentators have written about the name *Lipsbury* is too unsatisfactory to be cited; Mr. Collier boldly adopts the alteration of his Ms. Corrector,—"Finsbury."

**liquor**, to rub with oil or grease, in order to keep out the water: *liquor fishermen's boots with me*, i. 438; *justice hath liquored her*, iv. 224.

**list**, desire, inclination; *when I have list to sleep*, viii. 160.

**list**, a limit, a boundary: *the list of my voyage*, iii. 356; *The very list*, iv. 269; *within the weak list of a country's fashion*, iv. 519; *The ocean, overpeering of his list*, vii. 399; *Confine yourself but in a patient list*, viii. 210.

**list**, to like, to please, to choose: *let them take it as they list*, vi. 375; "*If we list to speak*," vii. 331; *do what she list*, viii. 178.

**lither** *sky—The*, v. 77: "[Here] *lither* is *flexible* or *yielding*" (JOHNSON); and see Richardson's *Dict.* in "*Lithe*," &c. (With *lither sky*—which has been explained quite erroneously, "lazy sky"—compare the "agitabilis aër" of Ovid,

"Terra feras cepit; volucres *agitabilis aër*." *Met.* i. 75.)

**little**—*In*, In miniature: *Heaven would in little show*, iii. 48; *his picture in little*, vii. 347. (The expression *in little* is found occasionally in writers long after the time of Shakespeare: so in Pepys's *Diary*, &c., "Cooper, the great limner *in little*," vol. i. p. 309, ed. 1848; and in Shadwell's *Sullen Lovers*, "I will paint with Lilly [Lely], and draw *in little* with Cooper for 5000*l*." *Works*, vol. i. p. 27.)

**little** *pot, and soon hot—A*, iii. 155: A proverbial expression.

**live** *i' the sun—To*, "Is to labour and 'sweat in the eye of Phœbus,' or *vitam agere sub dio*" (TOLLET), "To make his pleasures consist in the enjoyment of the sunshine, and simple blessing of the elements" (CALDECOTT), iii. 35.

**livelihood**, liveliness, appearance of life, animation, iii. 198.

**lively**, living: *thy lively body*, vi. 316.

**liver**, anciently supposed to be the inspirer of amorous passion and the seat of love: *the ardour of my liver*, i. 253; *With liver burning hot*, i. 383; *If ever love had interest in his liver*, ii. 129; *wash your liver as clean*, &c., iii. 55; *when liver, brain, and heart*, &c., iii. 314; *motion of the liver*, iii. 345; *liver and all*, iii. 349; *were my wife's liver infected*, &c., iii. 416; *I had rather heat my liver with drinking* (than have it heated with love), viii. 256; *the coal which in his liver glows*, ix. 272; *Hot livers*, iv. 240; *heat of our livers*, iv. 318.

**liver-vein**—*The*, ii. 206: see the preceding article.

**livery**—*Sue His*, iv. 127, 278; *sue my livery*, iv. 141: "On the death of every person who held by knight's service, the escheator of the court in which he died summoned a jury, who enquired what estate he died seized of, and of what age his next heir was. If he was under age, he became a ward of the king's; but if he was found to be of full age, he then had a right to sue out a writ of *ouster le*

*main*, that is, his *livery*, that the king's hand might be taken off, and the land *delivered* to him" (MALONE).

**living**, fortune, possessions: *life, living, all is Death's*, vi. 464 (a passage which has been misunderstood); *If I gave them all my living*, viii. 27; *in virtues, beauties, livings, friends*, ii. 383.

**lizards'** *stings*, v. 173; *lizards' dreadful stings*, v. 258; *Lizard's leg, and howlet's wing*, vii. 260: It was commonly believed in Shakespeare's days that the poor harmless lizard had a sting and was a venomous reptile.

**loach**—*Your chamber-lie breeds fleas like a*, iv. 222: "This has puzzled the commentators; but it seems as reasonable to suppose the *loach* infested with fleas as the tench, which may be meant in a preceding speech. Both sayings were probably founded upon such fanciful notions as make up a great part of natural history among the common people; but Holland's *Pliny* warrants the notion that some fishes breed fleas and lice, [Book ix.] ch. xlvii. [This passage of Pliny was first referred to by Reed, *Shakspeare*, ed. 1785.] Had the Carrier meant to say 'as big as a *loach*,' he would have said 'breeds fleas like *loaches*.' Warburton and Capell are far from the mark. Mr. Malone's suggestion, that it may mean 'breeds fleas as fast as a *loach* breeds," that is, breeds loaches, is not improbable, as it was reckoned a peculiarly prolific fish." Nares's *Gloss.*: "The efforts of critics who gravely labour to establish the pertinence and integrity of such comparisons as these, are as profitable, to adopt a characteristic simile of Gifford's, as the milking he-goats in a sieve. When the obtuse Carrier tells us that his horse-provender is as *dank as a dog*—that chamber-lie *breeds fleas like a loach*, and that he himself is *stung like a tench* and as *well bitten as a king*, he means no more, than that the peas and beans are very damp, that chamber-lie breeds many fleas, and that he is severely stung," &c. (STAUNTON).

**lob** *of spirits—Thou*, Thou lubber of spirits, ii. 270: Mr. Grant White is probably right in saying that here *lob* "is descriptive of the contrast between Puck's squat figure and the airy shapes of the other fays:" As Puck could fly "swifter than arrow from the Tartar's bow," and "could put a girdle round about the earth in forty minutes," the Fairy can hardly mean, as Mr. Collier supposes, "to reproach Puck with heaviness."

**lob** *down their heads*, hang down, droop, their heads, iv. 485.

**lock**, a love-lock, a long lock of hair, often tied and plaited with riband, worn on the left side, and hanging down by the shoulder: *'a wears a lock*, ii. 116; *they say he wears a key in his ear, and a lock hanging by it*, ii. 143 (Dogberry, as Malone remarks, supposing that the lock must have a key to it).

**lockram**, a sort of cheap linen, made of different degrees of fine-

ness ("Locram, *Linteamen crassius.*" Coles's *Lat. and Engl. Dict.*), vi. 172.

**locusts**—*Luscious as*, viii. 154: It seems doubtful whether *locusts* is to be understood here to mean insects or the fruit of a certain tree,—both being eaten: "It appears from the books I have referred to, that the locusts above named are the fruit of the Carob tree (Siliqua dulcis)," &c. Beisly's *Shakspere's Garden*, &c., p. 163.

**lode-stars**, ii. 264: "The *lode-star* is the *leading* or *guiding star*, that is, the *pole-star*" (JOHNSON).

**lodge**, to beat down, to lay flat: *lodge the summer corn*, iv. 158; *the summer's corn by tempest lodg'd*, v. 168; *Though bladed corn be lodged*, vii. 261.

**loff**, laugh, ii. 272.

**loggats**, vii. 414: The commentators are not quite agreed about *loggats* (which word, of course, is the diminutive of *logs*); but the following description of it by Steevens is most probably correct; "This is a game played in several parts of England even at this time. A stake is fixed into the ground; those who play, throw *loggats* at it, and he that is nearest the stake wins. . . . It is one of the unlawful games enumerated in the statute of 33 Henry VIII."

**London-bridge** *on fire—Set*, v. 193: "At that time London-bridge was made of wood. 'After that,' says Hall, 'he entered London and cut the ropes of the *draw*-bridge.' The houses on London-bridge were in this rebellion burnt, and many of the inhabitants perished" (MALONE).

**long**, to belong: *No ceremony that to great ones longs*, i. 485; *To his surname Coriolanus longs more pride*, vi. 258; *It is an honour longing to our house*, iii. 272; *The many to them longing*, v. 479.

**long** *live the king!* vii. 299: "This sentence appears to have been the watch-word" (MALONE): "Not exactly so. The common challenge in France used to be *Qui vive?* and the answer *Vive le Roi;* just like the common challenge in the Park, *Who goes there? A friend*" (PYE).

**longing** *journey—My*, i. 315: "Dr. Grey observes, that *longing* is a participle active with a passive signification; for *longed*, wished or desired" (STEEVENS): "I believe that by her *longing* journey Julia means a journey which she shall pass in longing" (MASON).

**longly**, longingly, iii. 116.

**long-staff**, *sixpenny strikers—No:* see *strikers—No*, &c.

**loof'd**, brought close to the wind (a sea-term), viii. 321.

**look**, to look for, to look out: *look some linen*, i. 427; *to look you*, iii. 35; *look my twigs*, iii. 263; *To look our dead*, iv. 499; and see note 144, iv. 499.

**look** *upon*, to look on, to be a looker-on; *Strike all that look upon with marvel*, iii. 509; *Nay, all of you that stand and look upon*, iv. 171; *And look upon, as if the tragedy*, &c., v. 260; *I will not look upon*, vi. 121.

**loon** or *lown*, a term of reproach,—a stupid rascal, a sorry fellow, &c., except in the third of the following passages, where it means simply "a clown:" *thou cream-fac'd loon!* vii. 282; *he call'd the tailor lown*, viii. 170; *both lord and lown*, ix. 79.

**loop'd**, full of small apertures, like the *loops* in old castles and towers, viii. 67.

**loose**—*At his very*, ii. 248: A metaphor derived from archery,—*loose* being the technical term for the discharging of an arrow ("th' Archers terme, who is not said to finish the feate of his shot before he giue the *loose*, and deliuer his arrow from his bow." Puttenham's *Arte of English Poesie*, 1589, p. 145:

> "Twice (as you see) this sad distressed man,
> The onely marke whereat foule Murther shot,
> Just in the *loose* of enuious eager death,
> By accidents strange and miraculous,
> Escap't the arrow aymed at his hart."
> *A Warning for Faire Women*, 1599, sig. E 3:

> "Try but one hour first, and as you like
> The *loose* of that, draw home and prove the other."
> Jonson's *New Inn*, act ii. sc. 2).

**loose**, too free, too unrestrained: *Be sure you be not loose*, v. 498.

**loos'd** *his love-shaft smartly from his bow*, discharged his love-shaft, &c., ii. 275: see first *loose* (and compare, in the excellent old ballad of *Adam Bel, Clym of the Cloughe, and Wyllyam of Cloudesle*,

> "They *lowsed* their arrows both at once," &c.
> Ritson's *Anc. Pop. Poetry*, p. 17, ed. 1833).

**lop**, a cutting, faggot-wood: *From every tree lop, bark, and part o' the timber*, v. 482.

**Lord**, *sir!—O*, "A ridicule on that foolish expletive of speech then in vogue at court [and elsewhere, and long after]" (WARBURTON), iii. 230 (eight times).

**"Lord** *have mercy on us*," The inscription which used to be placed on the doors of houses visited by the plague, to warn persons not to approach them, ii. 237.

**lord** *of thy presence*: see first *presence*.

**lordings**, little lords: *You were pretty lordings then?* iii. 407.

**lordings**, sirs, masters (an ancient form of address): *Lordings, farewell*, v. 110.

**"Lord's** *sake—For the*," The supplication of imprisoned debtors to the passers-by, i. 529.

**Lord's** *tokens—The,* ii. 238: A quibble: *tokens* or *God's tokens* was the term for those spots on the body, which denoted the infection of the plague: compare *death-tokens* and *token'd pestilence—The.*

**losel,** a worthless fellow, a scoundrel, iii. 436.

**loss,** exposure, desertion: *Poor thing, condemned to loss,* iii. 438.

**lots** *to blanks My name hath touch'd your ears—It is,* vi. 249: "Menenius, I imagine, only means to say, that it is more than an equal chance that his name has touched their ears. *Lots* were the term in our author's time for the total number of tickets in a *lottery,* which took its name from thence. So in the Continuation of Stowe's Chronicle, 1615, p. 1002; 'Out of which lottery, for want of filling, by the number of *lots,* there were then taken out and thrown away threescore thousand blanks, without abating of any one prize.' The lots were, of course, more numerous than the blanks. If *lot* signified *prize,* as Dr. Johnson supposed, there being in every lottery many more blanks than prizes, Menenius must be supposed to say, that the chance of his name having reached their ears was very small; which certainly is not his meaning" (MALONE): "*Lots to blanks* is a phrase equivalent to another in *King Richard III.,* 'All the world to nothing'" (STEEVENS): "*Lots* are the whole number of tickets in a lottery; *blanks* a proportion of the whole number" (KNIGHT).

**lottery,** an allottery, an allotment: *Octavia is A blessèd lottery to him,* viii. 284.

**Louis** *the Tenth—King,* iv. 419: Here *Tenth* should be *Ninth:* Shakespeare caught the error from Holinshed.

**louted** *by a traitor villain—I am,* I am mocked, contemned by, &c., v. 69; where *louted* has usually been wrongly explained (Compare

> "he is *louted* and laughed to scorne
> For the veriest doltē that ever was borne," &c.
> *Ralph Roister Doister,* p. 40, reprint, 1818:

> "Ah woe was me, for from that houre to this,
> She bides with him, where me they *lout* and scorn," &c.
> Sir J. Harington's *Orlando Furioso,* B. xliii. st. 45).

**louts**—*Our general:* see *general louts—Our.*

**love** *Will creep in service where it cannot go,* i. 333, 334: "'Kindness will *creep* where it cannot *gang*' is to be found in Kelly's Collection of Scottish Proverbs, p. 226" (REED).

**Love,** the Queen of love, Venus: *Let Love, being light, be drownèd if she sink,* ii. 33; *Forerun fair Love, strewing her way with flowers,* ii. 218; *the love of Love,* viii. 254; *Love's master,* ix. 242; *She's Love,* ix. 243; *Love lack'd a dwelling,* ix. 416: see note 56, ii. 33.

**love-day,** a day of love, of reconciliation, a day for settling differences, vi. 293.

**love-in-idleness**, one of the several names of the *viola tricolor*, more commonly called *pansy*, or *heart's-ease*, ii. 276.

**lovely** *berries—Two*, ii. 297; *a lovely kiss*, iii. 150: In these passages *lovely* seems to be equivalent to *loving*: see note 60, ii. 297.

**lover**, a mistress: *Your brother and his lover*, i. 472; *athwart the heart of his lover*, iii. 60.

**lover**, a male friend: *the bosom lover of my lord*, ii. 390; *Whether Bassanio had not once a lover*, ii. 404; *I as your lover speak*, vi. 74; *Thy general is my lover*, vi. 249; *Thy lover, Artemidorus*, vii. 142; *as I slew my best lover*, vii. 159; *thy deceasèd lover*, ix. 348; *through my lover's life*, ix. 363; *the drops of thy lovers* (persons who love thee), iv. 375; *countrymen, and lovers!* vii. 159; *Knights, kinsmen, lovers*, ix. 197; *call your lovers*, ix. 217. (Compare Peele's *Edward I.*;

> "Edward, my king, my lord, and *lover* dear,
> Full little dost thou wot how this retreat,
> As with a sword, hath slain poor Mortimer."
> *Works*, p. 390, ed. Dyce.)

**Love's** *golden arrow at him should have fled, And not Death's ebon dart*, ix. 254: "Our poet had probably in his thoughts the well-known fiction of Love and Death sojourning together in an inn, and, on going away in the morning, changing their arrows by mistake. See Whitney's *Emblems*, p. 132" (MALONE): "Massinger, in his *Virgin Martyr* [act iv. sc. 3], alludes to the same fable;

> 'Strange affection!
> Cupid once more hath chang'd his shafts with Death,
> And kills, instead of giving life.'

Mr. Gifford has illustrated this passsage by quoting one of the *Elegies* of Joannes Secundus. The fiction is probably of Italian origin. Sandford, in his *Garden of Pleasure*, 1576, has ascribed it to Alciato, and has given that poet's verses, to which he has added a metrical translation of his own. Shirley has formed a masque upon this story, *Cupid and Death*, 1650 [see Shirley's *Works*, vol. vi. ed. Gifford and Dyce]" (BOSWELL).

**loves**—*Of all*, For all loves, for love's sake, by all means, i. 392; ii. 284; viii. 180.

**Love's** *Tyburn—The shape of*, ii. 205: "An allusion to the gallows of the time, which was usually *triangular*" (DOUCE).

**love-springs**, love-shoots, ii. 32: see first *spring*.

**low-crooked**, vii. 146: see note 59, vii. 146.

**lower** *chair*, i. 478: "Every house had formerly, among its other furniture, what was called a *low chair*, designed for the ease of sick people, and, occasionally, occupied by lazy ones" (STEEVENS).

**lower** *world—This*, i. 249: see note 142, i. 531.

**lown**: see *loon*.

**loyal**, faithful in love: *loyal cantons of contemnèd love*, iii. 331; *your true And loyal wife*, viii. 217; *loyal to his vow*, viii. 437; *the loyal Leonatus*, viii. 444; *The loyal'st husband*, viii. 388.

**loyalty**, fidelity in love: *true loyalty to her*, i. 333; *when I end loyalty!* ii. 281; *Upon her nuptial vow, her loyalty*, vi. 303; *would force the feeler's soul To th' oath of loyalty*, viii. 408.

**Lubber's-head**, the Hostess's blunder for, or a vulgar corruption of, *Libbard's* (*i.e.* Leopard's) *head*, iv. 324.

**luces** *in their coat—They may give the dozen white*, i. 361; *The luce is the fresh fish; the salt fish is an old coat*, ibid.: *Luce* is a pike-fish; and there can be no doubt that we have here an allusion to the armorial bearings of Shakespeare's old enemy Sir Thomas Lucy: "In Ferne's *Blazon of Gentry*, 1586, quarto, the arms of the Lucy family are represented as an instance that 'signs of the coat should something agree with the name. It is the coat of Geffray Lord Lucy. He did bear gules, three *lucies* hariant, argent'" (STEEVENS): "A quartering of the Lucy arms, exhibiting the 'dozen white luces,' is given in Dugdale's *Warwickshire*, 1656, p. 348, annexed to a representation of an early monument to the memory of Thomas, son of Sir William Lucy," &c. (HALLIWELL): But what is the meaning of the second of the above speeches? Farmer attempts to explain it thus; "Slender has observed, that the family might give a dozen *white* luces in their coat; to which the Justice adds, 'It is an *old one*.' This produces the Parson's blunder, and Shallow's correction. 'The *luce* is not the *louse* but the *pike*, the *fresh fish* of that name. Indeed our *coat* is *old*, as I said, and the fish cannot be *fresh*;' and therefore we bear the *white*, *i.e.* the *pickled* or *salt fish*.'"

**Lud's-town**, viii. 433, 466, 512: "Trinovantum, called *Caer Lud*, and by corruption of the word *Caer London*, and in process of time *London*, was rebuilt by Lud, Cassibelan's elder brother" (GREY).

**lugged** *bear*, a bear pulled, seized, by the ears, iv. 207.

**lullaby** *to your bounty*, iii. 385: That *lullaby* is unusual as a verb has been remarked by Mr. Halliwell, who cites an example of it: I subjoin another;

> "Sweet sound that all mens sences *lullabieth*."
> Copley's *Fig for Fortune*, 1596, p. 59.

**lunes**, fits of lunacy, mad freaks (Fr.), i. 426; iii. 430; vi. 49.

**Lupercal**—*The feast of*, vii. 109; *on the Lupercal*, vii. 161: "The Roman festival of the *Lupercalia* (*-ium* or *-iorum*), whatever may be the etymology of the name, was in honour of the god Pan. It

was celebrated annually on the Ides (or 13th) of February, in a place called the *Lupercal*, at the foot of Mount Aventine. A third company of *Luperci*, or priests of Pan, with Antony for its chief, was instituted in honour of Julius Cæsar" (CRAIK).

**lurch**—*To shuffle, to hedge, and to*, i. 389: Here *lurch* has been interpreted "to shift, to play tricks," "to act covertly, to resort to shifts;" but qy. is it not equivalent to *lurk* (see Richardson's *Dict.* in that word), and means "to lie in ambush, to lie close, to lie in concealment"?

**lurch'd** *all swords of the garland—He*, vi. 178: "Here Malone, after observing that "To *lurch* is properly to *purloin* ["Fortraire. *To lurch, purloyne,*" Cotgrave's *Fr. and Engl. Dict.*: "To lurch, *Subduco, surripio.*" Coles's *Lat. and Engl. Dict.*]," concludes thus; "To *lurch* in Shakespeare's time signified to win a maiden set at cards, &c. See Florio's Italian Dict., 1598: '*Gioco marzo.* A maiden set, or *lurch*, at any game.' See also Coles's Lat. Dict. 1679; 'A lurch, *Duplex palma, facilis victoria.*' 'To lurch all swords of the garland,' therefore, was to gain from all other warriors the wreath of victory, with ease, and incontestable superiority."

**lush**, juicy, succulent,—luxuriant, i. 219; ii. 279.

**lust**, pleasure, inclination, liking: *I'll answer to my lust*, vi. 90 (see note 131, vi. 90); *Gazing upon the Greeks with little lust*, ix. 313.

**lustic**, *as the Dutchman says*, iii. 233: *Lustigh* is the Dutch for "lusty, healthy, cheerful" ("An old play, that has a great deal of merit, call'd *The Weakest goeth to the Wall* (printed in 1600; but how much earlier written, or by whom written, we are no where inform'd) has in it a Dutchman call'd Jacob Van Smelt, who speaks a jargon of Dutch and our language, and upon several occasions uses this very word, which in English is—lusty" (CAPELL): The word *lustic* occurs frequently in our old plays as well as in other early compositions: I cannot forbear remarking that in a recent edition of Webster's works, *The Weakest goeth to the Wall* (of which assuredly he never wrote a syllable) is most absurdly and ignorantly included).

**lustihood**, vigour, energy, ii. 137; vi. 39.

**luxurious**, lasciviousness (its only sense in Shakespeare), ii. 122; iv. 492; vi. 118, 349; vii. 272.

**luxuriously**, lasciviously, viii. 331.

**luxury**, lasciviousness (its only sense in Shakespeare), i. 449, 555; iv. 460; v. 403; vi. 108; vii. 327; viii. 97; ix. 425.

**lym**, a lime-hound, a sporting dog, led by the thong called a *lyme* (according to Minsheu, as cited by Malone, "a blood-hound:" but qy.?), viii. 76.

## M.

**mace**, a sceptre: *The sword, the mace, the crown imperial*, iv. 481.

**mace**, a club of metal: *Lay'st thou thy leaden mace upon my boy*, vii. 183 (where Steevens explains *mace* to mean "sceptre,"—wrongly, as is shown by the epithet "murderous" in the preceding line).

**maculate**, stained, impure, ii. 171; ix. 201.

**maculation**, a stain, impurity, vi. 87.

**mad** *as a buck*, a proverbial expression, ii. 30.

**made**, having one's fortune made, fortunate: see first *make*.

**made**, fastened, barred: see second *make*.

**made**, did: see third *make*.

**made**, made up, raised as profit: see fourth *make*.

**made**, formed: *my made intent*, viii. 103. ("So we say in common language to *make a design* and to *make a resolution*," JOHNSON).

**made** *means to come by what he hath—One that*, v. 454: "*To make means* was, in Shakespeare's time, often used in an unfavourable sense, and signified 'to come at anything by indirect practices'" (STEEVENS).

**made-up** *villain—A*, A complete, a perfect villain, vii. 88.

**magnifico**, a title given to the grandees of Venice, viii. 138; *magnificoes*, ii. 387.

**magot-pies**, magpies, vii. 254.

**Mahomet** *inspirèd with a dove?—Was*, v. 16: "Mahomet had a dove 'which he used to feed with wheat out of his ear; which dove, when it was hungry, lighted on Mahomet's shoulder, and thrust its bill in to find its breakfast; Mahomet persuading the rude and simple Arabians that it was the Holy Ghost that gave him advice.' See Sir Walter Raleigh's *History of the World*, Book i. Part 1, ch. vi.; *Life of Mahomet* by Dr. Prideaux" (GREY).

**Mahu**, viii. 71, 84: In the first passage of our text, according to what seems to be a quotation, *Mahu* is another name for "the prince of darkness;" in the second he is described as the fiend "of stealing;" and, according to Harsnet's *Declaration of egregious Popish Impostures*, 1603, a work from which our poet appears to have derived the names of several fiends in *King Lear*, "*Maho* [sic] was generall dictator of hell; & yet, for good manners sake, he was contented of his good nature to make shew, that himselfe was under the check of Modu, the graund deuil in Ma[ister] May-

nie." p. 50; again, "*Maho* the chiefe deuill . . . . had two thousand deuils at his commaundement." p. 201.

**mail'd** *up in shame,* wrapped up in shame (as a hawk is in a cloth), v. 145 ("*Mail a hawk* is to wrap her up in a handkerchief or other cloath, that she may not be able to stir her wings or to struggle." R. Holme's *Academy of Armory and Blazon* (*Terms of Art used in Falconry,* &c.), B. ii. c. xi. p. 239: A hawk was sometimes *mailed* by pinioning her with a girth or band; see Beaumont and Fletcher's *Philaster,* act v. sc. 4: Drayton makes the speaker of our text say of herself;

> "How could it be, those that were wont to stand
> To see my pompe, so goddesse-like to land,
> Should after see me, *may'ld vp in a sheet,*
> Doe shamefull penance three times in the street?"
> *Elinor Cobham to Duke Humphrey; England's Her. Epistles,* p. 174, ed. folio).

**main**—*The,* the mainland: *the main of Poland,* vii. 393; *swell the curlèd waters 'bove the main,* viii. 60.

**main-course**—*Bring her to try with,* i. 196: "This phrase occurs in Smith's *Sea-Grammar,* 1627, 4to, under the article 'How to handle a Ship in a Storme:' 'Let us lie as [at] *Trie with our maine course;* that is, to hale the tacke aboord, the sheet close aft, the boling set up, and the helme tied close aboord.' p. 40" (STEEVENS): and see note 3, i. 196.

**mained,** lamed, v. 188: see note 148, v. 188.

**major**: *if you will deny the sheriff, so—I deny your,* iv. 245: "Falstaff clearly intends a quibble between the principal officer of a corporation, now called a *mayor,* to whom the *sheriff* is generally next in rank, and one of the parts of a logical proposition" (RITSON).

**make,** to make the fortune of: *there would this monster make a man,* i. 231; *That either makes me or fordoes me quite,* viii. 232; *we had all been made men,* ii. 315; *thinks himself made in the unchaste composition,* iii. 275; *thou art made,* iii. 351; *You're a made old man,* iii. 453; *we're made again,* ix. 166; *we are made, boys,* ibid.; *we're all made,* ix. 169.

**make,** to fasten, to bar: *make the doors upon a woman's wit,* iii. 71; *the doors are made against you,* ii. 30.

**make,** to do: *what make you here?* i. 426; iii. 6, 27; *what dost thou make here?* iv. 185; *what make we Abroad?* vii. 52; *what make you from Wittenberg?* vii. 310, 311; *what make you at Elsinore?* vii. 344; *What makes treason here?* ii. 211; *What makes he here?* iii. 50; *what makes he upon the seas?* v. 437; *what mak'st thou in my sight?* v. 354; *what they made there, I know not,* i. 388; *what made your master in this place?* vi. 484.

**make,** to make up, to raise as profit: *Will the faithful offer take Of*

*me, and all that I can make,* iii. 75; *of which he made five marks, ready money,* i. 528.

**make** *a shaft or a bolt on't—I'll,* i. 415: Ray gives "To make a bolt or a shaft of a thing." *Proverbs,* p. 179, ed. 1768: "Equivalent to —I will either make a good or a bad thing of it, I will take the risk. The shaft was the regular war-arrow, sharp-pointed; while the bolt was a blunt-headed arrow, or, sometimes, one having, as Holme describes it, 'a round or half-round bobb at the end of it, with a sharp-pointed arrow-head proceeding therefrom'" (HALLIWELL).

**make** *all split,* ii. 268: A phrase which occurs frequently in our early dramas, expressing great violence of action (It is properly a sailor's phrase: "He set downe this period with such a sign, that, *as the marriners say,* a man would haue thought *al would haue split* againe." Greene's *Neuer too late,* Part First, sig. G 3, ed. 1611).

**make** *conditions,* "to arrange the terms on which offices should be conferred" (CRAIK), vii. 174.

**make** *dainty,* "to hold out, or refuse, affecting to be delicate or dainty" (Nares's *Gloss.*): *she that makes dainty,* vi. 395.

**make** *forth,* to go forth? to advance? vii. 185 (where the words are rather obscurely used).

**make** *nice,* to be scrupulous: *Makes nice of no vile hold,* iv. 55.

**make** *strange,* to affect coyness, coldness, indifference: *She makes it strange,* i. 290.

**makeless,** mateless, ix. 337.

**male,** a male parent: *the hapless male to one sweet bird,* v. 324 ("The word *male* is here used in a very uncommon sense, not for the male of the female, but for the *male parent:* the sweet bird is evidently his son Prince Edward," MASON).

**Mall's** *picture—Like Mistress,* iii. 321: "The real name of the woman whom I suppose to have been meant by Sir Toby, was Mary Frith. The appellation by which she was generally known was Mall Cutpurse. She was at once an hermaphrodite, a prostitute, a bawd, a bully, a thief, a receiver of stolen goods, &c. On the books of the Stationers' Company, August 1610, is entered—'A Booke called the Madde Prancks of Merry Mall of the Bankside, with her Walks in Man's Apparel, and to what Purpose. Written by John Day.' Middleton and Decker wrote a comedy, of which she is the heroine. In this they have given a very flattering representation of her, as they observe in their preface, that 'it is the excellency of a writer, to leave things better than he finds them.' The title of this piece is *The Roaring Girle. Or Moll Cut-Purse. As it hath lately beene acted on the Fortune-stage by the Prince his Players,*

1611. The frontispiece to it contains a full length of her in man's clothes, smoking tobacco. Nathaniel Field, in his *Amends for Ladies*, another comedy, 1618, gives the following character of her;

> 'Hence, lewd impudent!
> I know not what to term thee, man or woman;
> For nature, shaming to acknowledge thee
> For either, hath produc'd thee to the world
> Without a sex: some say thou art a woman;
> Others, a man; and many, thou art both
> Woman and man; but I think rather, neither;
> Or man and horse, as th' old Centaúrs were feign'd'

[a passage very inaccurately cited in Steevens's note apud the *Var. Shakespeare*]. A life of this woman was likewise published, 12mo, in 1662, with her portrait before it in a male habit; an ape, a lion, and an eagle by her [*The Life and Death of Mrs. Mary Frith. Commonly called Mall Cutpurse. Exactly collected and now published for the delight and recreation of all merry disposed persons.* London, 1662, 12mo]" (STEEVENS): "Mary Frith was born in 1584, and died in 1659. [According to the author of her *Life*, she was born in 1589. A Ms. in the Brit. Museum, quoted in a note on Dodsley's *Old Plays*, vol. xii. p. 398, ed. 1780, states that she died at her house in Fleet Street, July 26, 1659, and was buried in the church of Saint Bridget's; which date, however, seems inconsistent with the statement of Mr. Cunningham that she was buried August 10, 1659. Granger says that her death took place in her 75th year.] In a Ms. letter in the British Museum, from John Chamberlain to Mr. [Sir Dudley] Carleton, dated Feb. 11 [12], 1611–12, the following account is given of this woman's doing penance: 'This last Sunday Moll Cutpurse, a notorious baggage, that used to go in man's apparel, and challenged the field of diverse gallants, was brought to the same place [St. Paul's Cross], where she wept bitterly, and seemed very penitent; but it is since doubted she was maudlin drunk, being discovered to have tippel'd of [off] three quarts of sack before she came to her penance. She had the daintiest preacher or ghostly father that ever I saw in the pulpit, one Radcliffe of Brazen-Nose College ["College" not in orig.] in Oxford, a likelier man to have led the revels in some inn-of-court than to be where he was. But the best is, he did extreme badly, and so wearied the audience, that the best part went away, and the rest tarried rather to hear Moll Cutpurse than him.'" MALONE; who correctly observes that in our author's time curtains were frequently hung before pictures of any value: See much more about Moll Cutpurse in my edition of Middleton's *Works*, vol. ii. p. 427 sqq., where *The Roaring Girl* is reprinted, with an excellent fac-simile (by Mr. Fairholt) of the woodcut portrait of the heroine: After all, can it be that "*Mistress Mall's picture*" means merely *a lady's picture*? So we still say "Master Tom" or "Master Jack" to designate no particular individual, but of young gentlemen generally.

**malkin**, the diminutive of *Mal* (Mary), a contemptuous term for a coarse wench: *the kitchen-malkin*, vi. 172; *held a malkin, Not worth the time of day* ("not worth a *good day* or *good morrow*, undeserving the most common and usual salutation," STEEVENS), ix. 74.

**malmsey-nose** *knave*, red-nosed knave (as if in consequence of drinking malmsey wine), iv. 325.

**malt-horse**, a dull heavy horse, like a brewer's horse,—a term of reproach, ii. 27; iii. 158 (used adjectively).

**malt-worms**, tipplers of ale, iv. 223, 347.

**mammering**, hesitating, viii. 185.

**mammet**—*A whining*, vi. 451; *To play with mammets*, iv. 231: That in the first of these passages *mammet* means "puppet" (used as a term of reproach) is certain; but in the second passage *mammets* perhaps means (as Gifford first suggested) "breasts" (from *mamma*).

**mammocked**, mangled, tore in pieces, vi. 147.

**man**: This word, formerly used with great latitude, was applied, in the sense of *being*, to the devil, and even to the deity: *No man means evil but the devil*, i. 443; *God's a good man*, ii. 120 ("Again, in *Jeronimo or the First Part of the Spanish Tragedy* [by Thomas Kyd], 1605,

> 'You're the last *man* I thought on, save *the devil*.'

. . . . . So, in the old Morality or Interlude of *Lusty Juventus*,

> 'He wyl say, that *God is a good man*,
> He can make him no better, and say the best he can.

Again, in *A Mery Geste of Robin Hoode*, bl. l. no date,

> 'For *God* is hold *a righteous man*,
> And so is his dame,' &c.

Again, in Burton's *Anatomie of Melancholy*, edit. 1632, p. 670, '*God is a good man*, and will doe no harme,' &c." (STEEVENS): To the passages just cited I may add the following; "— in the dole tyme there came one which sayde y^t^ *god was a good man*. . . . Anone came another & said *y^e^ deuyll was a good man*." *A Hundred Mery Talys*, 1526, p. 140, ed. 1866:

> "Pray'd you, quoth I, when al the time you span?
> What matters that? quoth she; *God's a good man*,
> And knowes what I speak in the Latin tongue,
> Either at Matins or at Even-song."
> *A Pedlar and a Romish Priest*, &c., by Taylor, 1641, p. 21).

**man** *my haggard—To*, To tame, to make tractable, my wild unreclaimed hawk, iii. 161: see first *haggard*.

**man** *of salt—A*: see *salt—A man of*.

**man** *of wax—A*: see *wax—A man of*.

**manage**, management, administration, conduct: *The manage of my state*, i. 201; *manage of my house*, ii. 391; *the manage of two kingdoms*, iv. 6; *Expedient manage must be made*, iv. 120; *manage of this fatal brawl*, vi. 428.

**manage**, a course, a running in the lists: *Hath this brave manage, this career, been run*, ii. 239.

**manage**, the training of a horse how to obey the hand and voice: *they are taught their manage*, iii. 5.

**manage**, the management or government of a horse: *Wanting* (not possessing, not skilled in) *the manage of unruly jades*, iv. 159; *Speak terms of manage to thy bounding steed*, iv. 229; *Till they obey the manage*, v. 563.

**mandragora** (*μανδραγόρας*, Lat. *mandragoras*, bot. name *Atropa mandragora*), or mandrake (see the next article), often mentioned as a powerful soporific, viii. 194, 269.

**mandrake**, iv. 314, 361; v. 172; *mandrakes*, vi. 460: "*Mandrake.* The English name of the above-mentioned plant, *mandragoras*, concerning which some very superstitious notions prevailed. An inferior degree of animal life was attributed to it; and it was commonly supposed that, when torn from the ground, it uttered groans of so pernicious a nature, that the person who committed the violence went mad or died. To escape that danger, it was recommended to tie one end of a string to the plant and the other to a dog, upon whom the fatal groan would then discharge its whole malignity. See Bulleine's *Bulwarke of Defence against Sicknesse*, p. 41. These strange notions arose, probably, from the little less fanciful comparison of the root to the human figure, strengthened, doubtless, in England by the accidental circumstance of *man* being the first syllable of the word. The ancients, however, made the same comparison of its form;

> Quamvis *semihominis*, vesano gramine fœta,
> Mandragoræ pariat flores. Columella, *de l.* [*Cult.*] *Hort.* v. 19.

The white mandrake, which they called the male, was that whose root bore this resemblance. Lyte says of it, 'The roote is great and white, not muche unlyke a radishe roote, divided into two or three partes, and sometimes growing one upon another, almost lyke the thighes and legges of a man.' *Transl. of Dodoens*, p. 437. Here it is supposed to cause death;

> 'Would curses kill, as doth the *mandrake's* groan,
> I would invent, &c.' *2 Hen. VI.* iii. 2.

Here only madness;

> 'And shrieks, like *mandrakes'* torn out of the earth,
> That living mortals, hearing them, run mad.'
> *Romeo and Juliet*, iv. 3.

A very diminutive or grotesque figure was often compared to a mandrake, that is, to the root, as above described;

'Thou whoreson *mandrake*, thou art fitter to be worn in my cap than to wait at my heels.' *2 Hen. IV.* i. 2.

It was sometimes considered as an emblem of incontinence; probably because it resembled only the lower parts of a man;

'Yet lecherous as a monkey, and the whores called him *mandrake*.' *2 Hen. IV.* iii. 2."

Nares's *Gloss.*

**mangling** *by starts the full course of their glory*, mangling "by touching only on select parts," &c. (JOHNSON), iv. 522.

**mankind**, masculine, violent, termagant: *A mankind witch*, iii. 434; *Are you mankind?* vi. 222: On the second of these passages Johnson remarks, "Sicinius asks Volumnia, if she be *mankind*. She takes *mankind* for a *human creature*, and accordingly cries out,

'Note but this fool.—
Was not a man my father?'"

(The epithet *mankind* was applied even to beasts in the sense of "ferocious," &c.; "Manticore. *A rauenous and mankind Indian beast.*" Cotgrave's *Fr. and Engl. Dict.* "Thoë. *A kind of strong, swift, and short-legd Wolfe . . . . a great friend vnto men, whom he defends, and fights for, against other mankind wild beasts.*" *Id.*)

**manned** *with an agate:* see *agate*, &c.

**manner**—*Taken with the*, Taken in the fact (a law-term), ii. 166; iii. 487; iv. 240.

**Manningtree** *ox with the pudding in his belly—That roasted*, iv. 243: "Manningtree, in Essex, formerly enjoyed the privilege of fairs, by the tenure of exhibiting a certain number of stage-plays yearly. It appears also, from other intimations, that there were great festivities there, and much good eating, at Whitsun ales and other times; we may therefore conclude safely that roasting an ox whole, a very old and established piece of British magnificence, was not uncommon on those occasions. . . . We may further remark, that *Manningtree oxen* were doubtless at all times famous for their size. Such are the cattle throughout the county, and the pastures of Manningtree are said by Mr. Steevens, an Essex man, to be remarkable." Nares's *Gloss.* (from the notes in the *Var. Shakespeare*).

**man-queller**, *and a woman-queller—A*, A man-slayer, and a woman-slayer, iv. 325.

**many**, a multitude: *O thou fond many* (populace, mob)! iv. 323; *The many to them longing*, v. 479; *the mutable, rank-scented many* (populace, mob), vi. 192.

**map**, *with the augmentation of the Indies—The new*, iii. 361: "A clear allusion to a map engraved for Linschoten's Voyages, an

English translation of which was published in 1598. This map is multilineal in the extreme, and is the first in which the Eastern Islands are included" (STEEVENS): But is it certain that Maria is here speaking of a map belonging to a book?

**marches**, "the borders of a country, or rather a space on each side the borders of two contiguous countries. *Marche*, French" (Nares's *Gloss.*): *They of those marches*, iv. 422; *in the marches here*, v. 250.

**march-pane**, a sort of sweet biscuit, which constantly formed part of the desserts of Shakespeare's time, vi. 395: "Marchpanes were composed of filberts, almonds, pistachoes, pine-kernels, and sugar of roses, with a small proportion of flour," says Steevens (following, I believe, Markham's *Countrey Farme*); but the old cookery-books show that there were many varieties of this favourite composition.

**mare**—*To ride the*, iv. 326: "The Hostess had threatened to ride Falstaff like the *Incubus* or *Night-mare;* but his allusion (if it be not a wanton one) is to the *Gallows*, which is ludicrously called the *Timber* or *Two-legged Mare*" (STEEVENS).

**mare**—*Rides the wild*, Plays at sea-saw, iv. 344.

**Margarelon**—properly *Margaryton*, *Margareton*, or *Margariton*—see, for instance, Lydgate's *Warres of Troy*, sig. S 1 verso, ed. 1555—a son of Priam, according to the legends engrafted on the Trojan story, vi. 119.

**margent** *did quote such amazes—His face's own*, ii. 182; *Find written in the margent of his eyes*, vi. 389; *you must be edified by the margent*, vii. 428; *Writ in the glassy margents of such books*, ix. 274: "In our author's time, notes, quotations, &c., were usually printed in the exterior margin of books" (MALONE): "Dr. Warburton very properly observes, that in the old books the gloss or comment was usually printed on the margent of the leaf" (STEEVENS).

**Marian**—*Maid*, iv. 265: The well-known mistress of Robin Hood: but in later days she figured as one of the characters in the morris-dance, when she was represented generally by a man dressed in woman's clothes, and sometimes by a strumpet.

**marish**, a marsh, v. 7.

**mark!**—*Bless the*, i. 340; *God bless the mark!* ii. 354; *God save the mark!* iv. 213; vi. 434: "Kelly, in his comments on Scots proverbs, observes, that the Scots, when they compare person to person, use this exclamation" (STEEVENS): but the origin and the meaning of the exclamation are alike obscure.

**market**—*And he ended the*, ii. 187: An allusion to the proverb, "Three women and a goose make a market. *Tre donne et un occa fan un mercato.*" Ray's *Proverbs*, p. 46, ed. 1768.

**marmoset**, a kind of monkey, i. 235.

**marry** *trap*, i. 365: "Apparently a kind of proverbial exclamation, as much as to say, 'By Mary,' you are caught" [?]. Nares's *Gloss.*

**mart**, to traffic: *To sell and mart*, vii. 173; *nothing marted with him*, iii. 473.

**Martial** *thigh—His*, His thigh like that of Mars, viii. 475.

**Martin's** *summer—Expect Saint*, "Expect *prosperity* after *misfortune*, like fair weather at Martlemas, after winter has begun" (JOHNSON), v. 15. ("It was one of those rare but lovely exceptions to a cold season, called in the Mediterranean 'St. Martin's summer.'" Correspondent in *The Times* (newspaper) for Oct. 6, 1864.)

**martlemas**—*The*, iv. 332: "That is, the autumn, or rather, the latter spring. The old fellow with juvenile passions" (JOHNSON): "In the *First Part of King Henry IV.* the Prince calls Falstaff 'the [thou] latter spring,—All-hollown summer'" (MALONE): *Martlemas* is a corruption of *Martinmas.*

**mary**, iv. 455 (twice): Captain Jamy's Scotticism for *marry.*

**Mary-buds**, marigold-buds, viii. 418.

**mark'd** *Neptune*, ix. 60: see note 149, ix. 60.

**mass**—*Evening*, vi. 454: "Juliet means *vespers.* There is no such thing as *evening mass*" (RITSON).

**master** *of fence—A*, i. 368: "Does not simply mean a professor of the art of fencing, but a person who had taken his master's degree in it" (STEEVENS): see *play'd your prize*, &c.

**masters** *though ye be—Weak:* see *weak masters*, &c.

**match**, compact: *'tis our match*, viii. 457.

**match**—*Set a:* see *set a match.*

**mate**, to confound, to bewilder: *Not mad, but mated*, ii. 33; *I think you are all mated or stark mad*, ii. 63; *My mind she has mated*, vii. 280; *Her more than haste is mated with delays*, ix. 253; *Which mates him first* (where perhaps there is an allusion to the *check-mate* in the game of chess), v. 157.

**mate**, to match, to equal: *Dare mate a sounder man than Surrey can be*, v. 535.

**mate**, to marry: *The hind that would be mated by the lion*, iii. 200; *If she be mated with an equal husband*, vii. 10.

**material** *fool—A*, "A fool with matter in him—a fool stocked with notions" (JOHNSON), iii. 57.

**mattress**—*A certain queen to Cæsar in a*, viii. 296: The anecdote of Cleopatra being so conveyed to Julius Cæsar must be familiar to most readers.

**maugre,** in spite of (Fr. *malgré*), iii. 358; vi. 335; viii. 115.

**maund,** a basket, ix. 414.

**may,** *you may—You,* equivalent to "You may divert yourself, as you please, at my expense" (STEEVENS), vi. 56, 181.

**May**—*To do observance to a morn of,* ii. 264; *For now our observation is perform'd,* ii. 310; *they rose up early to observe The rite of May,* ii. 311; *to make 'em sleep On May-day morning,* v. 569: "It was anciently the custom for all ranks of people to go out a *maying* on the first of May. It is on record that King Henry VIII. and Queen Katharine partook of this diversion" (STEEVENS): "Stowe says, that, 'in the month of May, namely, on May-day in the morning, every man, except impediment, would walk into the sweet meadows and green woods; there to rejoice their spirits with the beauty and savour of sweet flowers, and with the noise [*i.e.* music] of birds, praising God in their kind.' See also Brand's *Observations on Popular Antiquities,* 8vo, 1777, p. 255" (REED).

**mazard,** the head, vii. 414; viii. 172.

**mazes** *in the wanton green—The quaint,* ii. 273: "Several mazes of the kind here alluded to are still preserved, having been kept up from time immemorial. On the top of Catherine-Hill, Winchester, the usual play-place of the school, observes Percy, was a very perplexed and winding path running in a very small space over a great deal of ground, called a Miz-Maze. The senior boys obliged the juniors to tread it, to prevent the figure from being lost, and I believe it is still retained" (HALLIWELL).

**meacock** *wretch—A,* A spiritless, dastardly wretch, iii. 139 ("Coquefredouille. *A meacocke, milkesop, sneaksbie, worthlesse fellow.*" Cotgrave's *Fr. and Engl. Dict.*: "A Meacock, *Pusillanimus, effœminatus; uxorius, uxori nimium deditus et obnoxius.*" Coles's *Lat. and Engl. Dict.*: "You, maister *meacoke,* that stand vpon the beauty of your churnmilke face," &c. Greene's *Neuer too late,* Part Second, sig. O 2 verso, ed. 1611).

**meal'd,** mingled, compounded, i. 524.

**mean** *is drown'd with your unruly base—The,* i. 290; *he can sing a mean most meanly,* ii. 235; *most of them means and bases,* iii. 458: "The mean in music was the intermediate part between the tenor and treble; not the tenor itself, as explained by Steevens." Chappell's *Popular Music of the Olden Time,* &c., vol. i. p. 223, sec. ed.

**measles,** leapers,—scurvy fellows ("Mesel, as Meseau. *A messelled, scuruie, leaporous, lazarous person.*" Cotgrave's *Fr. and Engl Dict.*), vi. 193.

**measure,** properly a stately dance with slow measured steps, though the word is sometimes used to express a dance in general: *a Scotch jig, a measure, and a cinque-pace,* ii. 86; *tread a measure,* ii. 230;

*trod a measure*, iii. 89; *though the devil lead the measure*, iii. 223; *a delightful measure*, iv. 118; *no strength in measure* (=dancing), iv. 515; *a measure To lead 'em once again*, v. 494; *We'll measure them a measure*, vi. 390; *The measure done*, vi. 396; *to the measures fall*, iii. 93; *delightful measures*, v. 335; *to tread the measures*, ix. 261. ("The measures were dances solemn and slow. They were performed at court, and at public entertainments of the societies of law and equity, at their halls, on particular occasions. It was formerly not deemed inconsistent with propriety even for the gravest persons to join in them; and accordingly at the revels which were celebrated at the inns of court, it has not been unusual for the first characters in the law to become performers in *treading the measures*. See Dugdale's *Origines Juridiciales*. Sir John Davies, in his poem called *Orchestra*, 1622, describes them in this manner;

'But after these, as men more civil grew,
He [*i.e.* Love] did more *grave and solemn measures frame*;
With such fair order and proportion true,
And correspondence every way the same,
That no fault-finding eye did ever blame,
For every eye was moved at the sight,
With sober wond'ring and with sweet delight.

Not those young students of the heavenly book,
Atlas the great, Prometheus the wise,
Which on the stars did all their life-time look,
Could ever find such measure in the skies,
So full of change and rare varieties;
*Yet all the feet whereon these measures go,*
*Are only spondees, solemn, grave, and slow*' [Stanzas 65, 66]" (REED).

**measure** *in every thing—Tell him there is*, ii. 86: A quibble on the word *measure*, which means both "moderation" and "a dance" (see the preceding article).

**meddle** *with my thoughts*, mingle, mix with my thoughts, i. 199.

**Medea** *young Absyrtus did—As wild*, v. 216: "When Medea fled with Jason from Colchos, she murdered her brother Absyrtus, and cut his body into several pieces, that her father might be prevented for some time from pursuing her. See Ovid, *Trist.* Lib. iii. El. 9," &c. (MALONE).

**medicine**, a physician: *a medicine That's able to breathe life into a stone*, iii. 224; *The medicine of our house*, iii. 482; *the medicine of the sickly weal*, vii. 281.

**medicine** *hath With his tinct gilded thee—That great*, viii. 271. "Alluding to the philosopher's stone, which, by its touch, converts base metal into gold. The alchemists call the matter, whatever it be, by which they perform transmutation, a *medicine*" (JOHNSON): Walker thinks that here *medicine* means "physician;" but compare *gilded 'em—This grand liquor that hath*.

**medicine** *potable—Preserving life in*, iv. 387: An allusion to the

"opinion that a solution of gold has great medicinal virtues, and that the incorruptibility of gold might be communicated to the body impregnated with it" (JOHNSON).

**meed**, merit, desert: *my meed hath got me fame*, v. 309; *no meed but he repays Sevenfold above itself*, vii. 15; *in his meed* (in this his particular excellence) *he's unfellowed*, vii. 428; *Each one already blazing by our meeds*, v. 247.

**meek**, tame, humbled: *To one so meek, that mine own servant should*, &c., viii. 371 (see note 215, viii. 371); *all recreant, poor, and meek*, ix. 292.

**meet** *with*, to counteract: *to meet with Caliban*, i. 259.

**meet** *with—To be*, To be even with: *he'll be meet with you*, ii. 74.

**meiny**, household attendants, retinue, viii. 49.

**mell** *with*, meddle with (in an indelicate sense), iii. 282.

**memorize**, to make memorable, vii. 207; *memoriz'd*, v. 526.

**memory**, a memorial: *you memory of old Sir Roland*, iii. 27; *a good memory, And* &c., *witness*, vi. 229; *a noble memory!* vi. 245, 269; *beg a hair of him for memory*, vii. 162; *memories of those worser hours*, viii. 103.

**men** *of mould*: see *mould—Men of.*

**mends** *in her own hands—She has the*, She must make the best of it, vi. 9.

**Mephostophilus**, the evil spirit in the popular *History of Faustus*, and in Marlowe's play of the same name, i. 364.

**mercatante**, a merchant, iii. 164. Ital. ("Nè *mercatante* in terra di Soldano." Dante, *Inferno*, C. xxvii. 90).

**merchant**, a familiar and contemptuous term, equivalent to "chap, fellow:" *a riddling merchant*, v. 34; *what saucy merchant was this*, vi. 417 (Compare, in *The Faire Maide of Bristow*, 1605, "What [*s*]*auſie merchant* haue you got there?" Sig B ii.).

**merchant**—*Royal*: see *royal merchant.*

**merchant**, a merchantman, a ship of trade: *The master of some merchant*, i. 218.

**Mercurial**—*His foot*, His foot like that of Mercury, viii. 475.

**mercy**—*By*, "By your leave, *venia vestra dictum sit*" (WALKER), vii. 53.

**mere**, absolute, entire: *Upon his mere request*, i. 543; *his mere enemy*, ii. 386; *mere oblivion*, iii. 42; *mere the truth* (the absolute truth), iii. 258; *Your mere enforcement*, v. 412; *to the mere undoing Of all the kingdom*, v. 537; *In mere oppugnancy*, vi. 24; *Of your mere own*,

vii. 273; *This is mere madness*, vii. 421; *the mere perdition of the Turkish fleet*, viii. 166; *Our faith mere folly*, viii. 328; *to thy mere confusion*, viii. 466; *that opinion a mere profit*, ix. 71; *two mere blessings*, ix. 137.

**mere** *offence*, &c.—*Your pleasure was my*, "My crime, my punishment, and all the treason that I committed, originated in and were founded on your caprice only" (MALONE), viii. 507.

**mered** *question—The*, viii. 327: Johnson suggests that this may mean "the disputed boundary;" Mason that it may mean "the only cause of the dispute, the only subject of the quarrel" (For *merèd* Johnson conjectures "mooted;" and so, by an extraordinary coincidence, does Mr. Collier's Ms. Corrector).

**merely**, absolutely, entirely, purely: *merely cheated of our lives*, i. 197; *merely, thou art death's fool*, i. 500; *merely a dumb-show*, ii. 103; *merely players*, iii. 41; *Love is merely a madness*, iii. 55; *to live in a nook merely monastic*, iii. 55; *Merely our own traitors*, iii. 275; *Merely awry*, vi. 204; *Be merely poison*, vii. 61; *That which I show . . . . is merely love*, vii. 83; *Merely upon myself*, vii. 111; *Possess it merely*, vii. 310; *The horse were merely lost*, viii. 316.

**merit**, a reward, a guerdon: *A dearer merit*, iv. 114: Mason observes; "As Shakespeare uses *merit* in this place in the sense of *reward*, he frequently uses the word *meed*, which properly signifies *reward*, to express *merit*" (see *meed*): and I may add, that Johnson in his *Dict.*, under "*merit*" in the sense of "reward deserved," cites from Prior,

> "Those laurel groves, the *merits* of thy youth,
> Which thou from Mahomet didst greatly gain,
> While, bold assertor of resistless truth,
> Thy sword did godlike liberty maintain, &c.
> [*Ode, inscribed to Queen Anne*]."

**merits**, deserts; *We answer others' merits in our name*, viii. 372.

**mermaid**, a siren, ii. 33, 37, 275; v. 281; viii. 283; ix. 237; *mermaids*, viii. 283.

**Merops'** *son—Why, Phaëthon,—for thou art*, "Thou art Phaëthon in thy rashness, but without his pretensions; thou art not the son of a divinity, but a *terræ filius*, a low-born wretch; Merops is thy true father, with whom Phaëthon was falsely reproached" (JOHNSON), i. 321.

**mess**, Scottice for *mass*: *By the mess*, iv. 455.

**mess**, a small portion: *a mess of vinegar*, iv. 326 ("A *mess* seems to have been the common term for a small proportion of any thing belonging to the kitchen," STEEVENS: "Ye, mary, somtyme in *a messe of vergesse*." Skelton's *Magnyfycence*, *Works*, vol. i. p. 283, ed. Dyce).

**mess**, a party of four ("A messe. (Vulgairement) le nombre de

quatre." Cotgrave's *Fr. and Engl. Dict.*): *you three fools luck'd me fool to make up the mess*, ii. 212; *A mess of Russians*, ii. 236; *your mess of sons*, v. 242: *Mess* came to signify a set of four, because at great dinners the company was usually arranged into fours, which were called *messes*.

**mess**—*At my worship's*, "At that part of the table where I, as a knight, shall be placed" (MALONE), that is, above the *salt*, at the higher end of the table (see *salt* and the preceding article), iv. 11.

**messes**—*Lower*, persons of inferior rank,—properly, those who sat at meals below the *salt*,—at the lower end of the table (see *salt* and the preceding article but one), iii. 413: "Leontes comprehends inferiority of understanding in the idea of inferiority of rank" (STEEVENS).

**metaphysical**, supernatural, vii. 217.

**mete**, to measure with the eye: *Let the mark have a prick in't, to mete at, if it may be*, ii. 196.

**mete-yard**, a measuring-yard, iii. 171.

**metheglin**, ii. 231; *metheglins*, i. 451: This beverage is generally considered to be the same as mead; but let us hear Taylor; "*Metheglin* and *Meade*, in regard of the coherence of their conditions, I may very well handle them together, without any disparagement to either; how ever there bee some proportion in their severall compositions, yet the maine Ingredient being Honey stands allowable to both. . . . . *Meade* or *Meath* . . . . in regard of the cheapnesse it is now growne contemptible, being altogether ecclipsed by the vertue of *Metheglin*." *Drinke and welcome*, &c., 1637, sig. A 3: Metheglin was formerly made of various ingredients.

**methinks't**, iii. 240: see note 87, iii. 240, and note 150, vii. 425.

**mew**, and *mew up*, to confine, to shut up (properly a term in falconry: "*Mew* is the place, whether it be abroad or in the house, in which the Hawk is put during the time she casts, or doth change her Feathers." R. Holme's *Academy of Armory and Blazon* (*Terms of Art used in Falconry*, &c.), B. ii. c. xi. p. 241), iii. 114; iv. 63; *mew'd*, ii. 261; v. 339; *mew'd up*, iii. 117; v. 336, 353; vi. 443.

**micher**, *and eat blackberries—Prove a*, iv. 242; *Micher* is a "truant:" "*Moocher*. A truant; 'a blackberry moucher'—a boy who plays truant to pick blackberries." Akerman's *Glossary of Provincial Words and Phrases in use in Wiltshire*.

**miching** *mallecho*, vii. 366: "A secret and wicked contrivance, a concealed wickedness. To *mich* is a provincial word, and was probably [certainly] once general; signifying to *lie hid*, or *play the truant*. In Norfolk *michers* signify *pilferers*. The signification of *miching* in the present passage may be ascertained by a passage in Decker's *Wonderful Yeare*, 4to, 1603; 'Those that could shift for

a time—went most bitterly *miching* and muffled, up and downe, with rue and wormwood stuft into their ears and nostrills.' See also Florio's *Italian Dictionary*, 1598, in v. *Acciapinare*; 'To *miche*, to *shrug* or *sneak in some corner*.' Where our poet met with the word *mallecho*, which in Minsheu's *Spanish Dictionary*, 1617, is defined *malefactum*, I am unable to ascertain. In the folio the word is spelt *malicho*. *Mallico* [in the quartos] is printed in a distinct character as a proper name" (MALONE; whose name has dropped out from the end of this note in Boswell's ed. of *Shakespeare*): "*Malhecho* . . . . *An evil action, an indecent and indecorous behaviour; malefaction.*" Connelly's *Span. and Engl. Dict.*, Madrid, 4to. (Compare

> "*Tho.* Be humble,
> Thou man of *mallecho*, or thou diest."
> Shirley's *Gentleman of Venice*; *Works*, vol. v. p. 52:

Maginn's alteration of our text to "mucho *malhecho*," *i.e.* "much mischief," is doubtless wrong.)

**mickle**, much, great, ii. 28; iv. 432; v. 75, 213; vi. 410; ix. 435.

**middle-earth**, our earth or world,—the middle habitation between heaven and hell, i. 448 (The word is common in our earliest poetry, variously spelt,—*medilerthe*, *myddelerde*, &c.).

**middle** *summer's spring—The*, The beginning of midsummer, ii. 273: see second *spring*.

**milch** *the burning eyes of heaven—Would have made*, vii. 352: "*i.e.* would have drawn tears from them. *Milche-hearted*, in Huloet's *Abecedarium*, 1552, is rendered *lemosus*; and in *Bibliotheca Eliotæ*, 1545, we find "*lemosi*, they that *wepe* lyghtly' [*i.e.* easily]. The word is from the Saxon melce, milky" (DOUCE).

**mildew'd** *ear*, *Blasting his wholesome brother—Like a*, vii. 381: "This alludes to Pharaoh's dream, in the 41st chapter of *Genesis*" (STEEVENS).

**Mile-end**, iii. 283; *Mile-end-Green*, iv. 360: The usual place of rendezvous for the London train-bands, &c.: see *Dagonet*, &c.

**mill-sixpences**, i. 365: "These sixpences were coined in 1561, and are the first milled money used in this kingdom" (DOUCE).

**mill-stones**—*Your eyes drop*, v. 360; *Ay, mill-stones; as he lesson'd us to weep*, v. 368; *her eyes ran o'er*,—Cres. *With mill-stones*, vi. 15: To *weep mill-stones* was a proverbial expression applied to persons not addicted to weeping: but the third of the above passages refers to tears of laughter.

**mimic**, an actor (meaning Bottom as Pyramus), ii. 291.

**mince**, to walk in an affected manner, *mincing*, or making small, the steps: *hold up your head, and mince*, i. 442; *two mincing steps*, ii. 392.

**minces** *virtue—That*, "That puts on an outward affected seeming of virtue" (SINGER), "That affects the coy timidity of virtue" (STAUNTON), viii. 97.

**mind** *of love—Your*, Your loving mind (as Steevens explains it, and I believe rightly), ii. 370.

**mind**—*Wretched for his*, Wretched "for nobleness of soul" (JOHNSON), vii. 23.

**mind**, to intend, to be disposed: *I mind to tell him plainly*, v. 291; *I shortly mind to leave you*, v. 292; *if you mind to hold your true obedience*, v. 295; *How you stand minded*, v. 520; *she minds to play the Amazon*, v. 294.

**mind**, to remind: *I do thee wrong to mind thee of it*, iv. 486; *mind Thy followers of repentance*, iv. 490; *have minded you of what you should forget*, iii. 449; *I minded him how royal 'twas to pardon*, vi. 246.

**mind**, to call to remembrance; *Minding true things by what their mockeries be*, iv. 473.

**mineral** *of metals base—A*, vii. 388: "*Minerals* are mines" (STEEVENS): "A *mineral* is here used for a mass or compound mine of metals" (CALDECOTT); for "a *metallic vein* in a mine" (STAUNTON).

**minikin**, small, delicate, pretty, viii. 75.

**minim**, "was anciently, as the term imports, the shortest note in music. Its measure was afterwards, as it is now, as long as while two may be moderately counted" (SIR J. HAWKINS): *steal at a minim's rest*, i. 371 (see note 10, i. 371); *rests me his minim rest*, vi. 413.

**minimus**, "a being of the least size" (Johnson's *Dict.*), ii. 301: "The word is Latin, but came into use probably from the musical term *minim*, which, in the very old notation, was the shortest note, though now one of the longest," &c. Nares's *Gloss.*

**minstrelsy**—*Use him for my*, Use him as a minstrel, to relate fabulous stories, ii. 165.

**minute-jacks**: see fourth *Jack*.

**mirable**, admirable, vi. 97.

**miser**, a miserable creature, a wretch: *Decrepit miser*, v. 92.

**misery**, avarice: *he covets less Than misery itself would give*, vi. 179.

**misprise**, to undervalue: *I am altogether misprised*, iii. 10; *your reputation shall not therefore be misprised*, iii. 16; *Misprising what they look on*, ii. 106; *misprising of a maid*, iii. 250; *great deal misprising*, vi. 94.

**misprise**, to mistake: *You spend your passion on a mispris'd mood*, ii. 293.

**misprision,** an undervaluing, scorn: *That dost in vile misprision shackle up,* iii. 237.

**misprision,** a mistake: *some strange misprision,* ii. 127; *Of thy misprision must perforce ensue,* ii. 293; *Misprision in the highest degree,* iii. 324; *Either envy, therefore, or misprision,* iv. 212.

**misproud,** viciously, unjustifiably proud, v. 267.

**miss,** misbehaviour: *blames her miss,* ix. 224.

**miss,** loss, want: *a heavy miss of thee,* iv. 296.

**miss,** to do without, to dispense with: *We cannot miss him,* i. 210.

**missingly,** iii. 456: see note 86, iii. 456.

**missive,** a messenger viii. 278; *missives,* vii. 217.

**mistaken** *in't—He were something,* "That he were something different from what he is *taken* or supposed by you to be" (MALONE), v. 476.

**mistempered,** ill-tempered, wrathful, iv. 78; vi. 377.

**misthink,** to have wrong thoughts of, to think ill of, to misdeem, v. 266; *misthought,* viii. 372.

**mistook** *him—Had he,* vii. 41: Explained by Heath, "Had he by mistake thought him under less obligations than me;" by others, "Had he mistaken himself."

**mistress,** the small ball (or *Jack,*—see first *jack*) in the game of bowls, at which the players aim: *rub on, and kiss the mistress,* vi. 59: see *rub on,* &c.

**Mistress** *Silvia,* i. 339; *Mistress Anne Page,* i. 362: Even in the beginning of the last century it was customary to style an unmarried lady *Mistress.*

**mistrustful** *wood—Some,* Some wood to be regarded with mistrust, ix. 250.

**mo,** more, ii. 99; ix. 315.

**mobled,** muffled or covered up about the head, vii. 352 (thrice).

**model,** an image, a representation: *bring forth this counterfeit model* ("representation of a soldier," MALONE), iii. 278; *model of confounded royalty,* iv. 94; *the model of thy father's life,* iv. 108; *Ah, thou, the model where old Troy did stand* ("Thou ruined majesty, that resemblest the desolated waste where Troy once stood," MALONE), iv. 175; *The model of our chaste loves,* v. 553.

**model** *of the barren earth Which serves as paste and cover to our bones —That small,* iv. 151: According to Malone, "The King means to say, that the earth placed upon the body assumes its form;" according to Douce, *model* "seems to mean in this place a measure portion, or quantity."

**modern,** trite, ordinary, common: *modern instances,* iii. 42; *modern censure,* iii. 66; *modern and familiar,* iii. 231; *modern grace,* iii. 302 (see note 214, iii. 302); *modern invocation,* iv. 52; *modern lamentation,* vi. 436; *modern ecstasy,* vii. 275; *poor likelihoods Of modern seeming* ("weak show of slight appearance," JOHNSON), viii. 145; *modern friends,* viii. 371; *a modern quill,* ix. 373.

("Per modo tutto fuor del *modern'* uso." Dante, *Purg.* xvi. 42; where Biagioli remarks, "*Moderno,* s' usa quì in senso di *ordinario.*")

**modest** *in exception—How,* "How diffident and decent in making objections" (JOHNSON), iv. 444.

**modesty,** moderation: *If it be husbanded with modesty,* iii. 103; *Win straying souls with modesty again,* v. 564; *I am doubtful of your modesties,* iii. 104.

**Modo,** viii. 71, 84: In the first passage of our text, according to what seems to be a quotation, *Modo* is another name for "the prince of darkness;" in the second he is described as the fiend "of murder;" and in Harsnet's *Declaration of egregious Popish Impostures,* 1603, a book which Shakespeare appears to have used for the names of several fiends in *King Lear,* we find "*Modu,* Ma[ister] Maynies deuill, was a graund Commaunder, Muster-maister ouer the Captaines of the seuen deadly sinnes," p. 48; "*Modu* the Generall of Styx," p. 54, &c.

**moiety,** a portion, a share: *my moiety, north from Burton here,* iv. 250; *a moiety competent,* vii. 302; *neither can make choice of either's moiety,* viii. 5; *a superfluous moiety,* ix. 267; *The clear eye's moiety,* ix. 355.

**moist** *star—The,* The moon, vii. 303.

**moldwarp** *and the ant,* &c.—*Of the,* iv. 251: *Moldwarp* is "mole:" "So Holinshed, for he was Shakespeare's authority; 'This [the division of the realm between Mortimer, Glendower, and Percy] was done (as some have sayde) through a foolish credite given to a vaine prophecie, as though King Henry was the *molde-warpe,* cursed of God's owne mouth, and they three were the *dragon,* the *lion,* and the *wolfe,* which should divide this realm between them" (MALONE): And see the legend of *Glendour,* st. 23, vol. ii. p. 71, of the *Mirror for Magistrates,* ed. Haslewood.

**mollification** *for your giant—Some:* see *giant—Some,* &c.

**mome,** a blockhead, ii. 27.

**momentany,** lasting for a moment, momentary, ii. 263.

**Monarcho,** ii. 194: The nick-name of an Italian (not, I believe, of an Englishman, as Nares states in his *Gloss.,* misled by an error of Steevens to be noticed presently), who attracted a great deal of

attention, and is very frequently mentioned by English writers of the time. This crack-brained personage, it appears, lived about the court, asserted that he was the sovereign of the world, and (like Thrasylaus—or Thrasyllus—see Athenæus, B. xii. sect. 81) fancied that all the ships which came into port belonged to him. That he was dead in 1580 is shown by the following lines in Churchyard's *Chance*, which was published during that year;

"The Phantasticall *Monarckes* Epitaphe.

Though Dant be dedde, and Marrot lies in graue,
And Petrarks sprite bee mounted past our vewe,
Yet some doe liue (that poets humours haue)
To keepe old course with vains of verses newe;
Whose penns are prest to paint out people plaine,
That els a sleepe in silence should remaine:
Come, poore old man, that boare the *Monarks* name,
Thyne epitaphe shall here set forthe thy fame.

Thy climyng mynde aspierd beyonde the starrs,
Thy loftie stile no yearthly titell bore;
Thy witts would seem to see through peace and warrs,
Thy tauntyng tong was pleasant, sharpe, and sore;
And though thy pride and pompe was somewhat vaine,
The *Monarcke* had a deepe discoursyng braine;
Alone with freend he could of wonders treate,
In publicke place pronounce a sentence greate:

No matche for fooles, if wisemen were in place;
No mate at meale to sit with common sort;
Both graue of looks and fatherlike of face,
Of judgment quicke, of comely forme and port;
Most bent to words on hye and solempne daies;
Of diet fine, and dainte diuerse waies;
And well disposde, if prince did pleasure take
At any mirthe that he, poore man, could make.

On gallant robes his greatest glorie stood,
Yet garments bare could never daunt his minde;
He feard no state, nor caerd for worldly good,
Held eche thyng light as fethers in the winde:
And still he saied, the strong thrusts weake to wall,
When sword bore swaie, the *Monarke* should have all;
The man of might at length shall *Monarke* bee,
And greatest strength shall make the feeble flee.

When straungers came in presence any wheare,
Straunge was the talke the *Monarke* uttred than;
He had a voice could thonder through the eare,
And speake mutche like a merry Christmas man:
But sure small mirthe his matter harped on.
His forme of life who lists to look upon,
Did shewe some witte, though follie fedde his will:
The man is dedde, yet *Monarks* liueth still." p. 7.

I will now point out the mistake of Steevens, which I have above referred to. He says; "In Nash's *Have with you to Saffron-Walden*, &c., 1595[6], I meet with the same allusion [*i.e.* an allusion to Monarcho]: 'but now he was an insulting monarch, above *Monarcho* the Italian, who ware crownes in his shoes, and quite re-

nounced his natural English accents and gestures, and wrested himself wholly to the Italian punctilios,' &c." But the complete passage of Nash's very powerful and most amusing attack on Gabriel Harvey runs thus: "—it pleased her Highnes [Queen Elizabeth] to say (as in my former Booke I haue cyted) that he [Gabriel Harvey] lookt something like an Italian. No other incitement he needed to rouze his plumes, pricke vp his eares, and run away with the bridle betwixt his teeth, and take it vpon him; (of his owne originall ingrafted disposition theretoo he wanting no aptnes) but now he was an insulting Monarch aboue *Monarcha* the Italian, that ware crownes on his shooes; and quite renounst his naturall English accents & gestures, and wrested himselfe wholy to the Italian puntilios, speaking our homely Iland tongue strangely," &c. Sig. M 2, ed. 1596. Surely, it is manifest that the latter part of the preceding quotation, "and quite renounst his naturall English," &c., refers to Gabriel Harvey, and not, as Steevens supposed, to Monarcho.

Those commentators are quite mistaken who fancy that there is an allusion to the person just described when, in *All's well that ends well*, iii. 201, Helen says, "And you, *monarch!*"—which is merely a sportive rejoinder to the salutation of Parolles, "Save you, fair *queen!*" See note 42 on *The Merchant of Venice*, ii. 373.

**mongrel** *beef-witted lord!—Thou*, vi. 34: "He calls Ajax *mongrel* on account of his father's being a *Grecian* and his mother a *Trojan*. See Hector's speech to Ajax in act iv. sc. 5, 'Thou art, great lord, my father's sister's son,' &c." (MALONE).

**monk**—*The king, I fear, is poison'd by a*, iv. 91: This circumstance Shakespeare found in the old play, *The Troublesome Raigne of Iohn*, &c. (see vol. iv. 3): "Not one of the historians who wrote within sixty years after the death of King John mentions this very improbable story. The tale is, that a monk, to revenge himself on the king for a saying at which he took offence, poisoned a cup of ale, and having brought it to his majesty, drank some of it himself, to induce the king to taste it, and soon afterwards expired. Thomas Wykes is the first who relates it in his Chronicle as a *report*. According to the best accounts, John died at Newark, of a fever" (MALONE): "The incident answered the Protestant purpose of Bishop Bale too well for him not to employ it in his *Kynge Johan*, where the monk approaches the king with the poison under the allegorical character of Dissimulation. See the Camden Society's edit. 1838, p. 80" (COLLIER).

**Monmouth** *caps*, iv. 500: Malone observes that *Monmouth caps* were formerly much worn, and particularly by soldiers; and he cites from Fuller (*Worthies of Wales*, p. 50), "The best caps were formerly made at Monmouth, where the *Cappers'* chapel doth still remain."

**monopoly** *out, they would have part on't—If I had a,* viii. 28: "A satire on the gross abuses of monopolies at that time; and the corruption and avarice of the courtiers, who commonly went shares with the patentee" (WARBURTON): "But the real meaning appears to be, that 'lords and great men,' 'and ladies too,' were all so determinately bent on playing the fool, that, although the jester might have a monopoly for folly out,—that is, in force and extant,—yet they would insist upon participating in the exercise of his privilege" (STAUNTON).

**monster,** to make monstrous, "to put out of the common order of things" (Johnson's *Dict.*): *monster'd,* vi. 177; *monsters,* viii. 14.

**montant,** the abbreviation of *montanto,* a fencing-term ("Montant .... *an upright blow or thrust.*" Cotgrave's *Fr. and Engl. Dict.*), i. 398.

**Montanto**—*Signior,* a name given in jest by Beatrice to Benedick, and implying that he was a great fencer, ii. 74: see preceding article.

**month's** *mind to them—I see you have a,* i. 291: Ray gives, "To have a month's mind to a thing," and adds, "In ancient wills we find often mention of a month's mind, and also of a year's mind, and a week's mind; they were lesser funeral solemnities appointed by the deceased at those times, for the remembrance of him." *Proverbs,* p. 202, ed. 1768: "It alludes to the mind or *remembrance* days of our Popish ancestors. Persons in their wills often directed that in a *month,* or any other specific time from the day of their decease, some solemn office for the repose of their souls, as a mass or dirge, should be performed in the parish church, with a suitable charity or benevolence on the occasion" (DOUCE): "But *month's-mind* is much more commonly used [as in the present passage of Shakespeare], and is not yet quite disused, in the sense of 'an eager desire, or longing.' . . . Some other explanation of the phrase, in the latter sense, must therefore be required; and it seems to have been well supplied by the ingenious conjecture of a gentleman, who published a few detached remarks on Shakespeare, John Croft, Esq., of York. He explains it to allude to 'a *woman's longing;* which,' he says, 'usually takes place (or commences, at least) in the first month of pregnancy.' *Rem.* p. 2. Unfortunately he gives no authority for it, and I have endeavoured in vain to find it, in that mode of application. Yet it accords so perfectly with this second sense, that I have no doubt of its being the true explanation" [?]. Nares's *Gloss.*

**month** *to bleed—No,* iv. 105: "Richard alludes to the almanacs of the time, where particular seasons were pointed out as the most proper time for being bled" (MALONE).

**mood,** anger: *Who, in my mood, I stabb'd,* i. 332.

**moody**, melancholy: *music, moody food*, viii. 287.

**moon-calf**, a false conception, or a fœtus imperfectly formed, in consequence, as was supposed, of the influence of the moon,—a monster, i. 233 (twice), 234, 242 (twice): "The best account of this fabulous substance may be found in Drayton's poem with that title" (DOUCE).

**moonish**, variable, inconstant, iii. 55.

**moon's** *men—The*, iv. 206: "Moones men. *Brigands.*" Cotgrave's *Fr. and Engl. Dict.*

**moonshine**—*A sop o' the:* see *sop o' the*, &c.

**Moor-ditch**—*The melancholy of*, iv. 207: On the word "*Moor-ditch*," in his reprint of Dekker's *Gull's Hornbook*, Nott writes as follows; "The ground that has of late years been called *Moorfields*, together with the adjoining manor of Finsbury or Fensbury, extending as far as Hoxton, was in the fourteenth century one continued marsh, passable only by rude causeways here and there raised upon it. *Moorfields*, in the time of Edward II. let but for four marks per annum, a sum then equal in value to six pounds sterling. In 1414, a postern gate, called *Moorgate*, was opened in London Wall, by Sir Thomas Fauconer, mayor, affording freer access to the city for such as crossed the *Moor*; and water-courses from it were begun. In 1511, regular dikes, and bridges of communication over them, were made for more effectually draining this fenny tract, during the mayoralty of Robert Atchely; which draining was gradually proceeded upon for about a century, till, in Decker's day, it would appear that the waters were collected in one great *ditch*. In 1614, it was to a certain degree levelled, and laid out into walks. In 1732, or between that and 1740, its level was perfected, and the walks planted with elms. After this, the spot was for years neglected, and *Moorfields* became an assemblage of petty shops, particularly booksellers', and of ironmongers' stalls; till, in the year 1790, the handsome square of Finsbury compleated arose upon its site." p. 48.

**Moorfields** *to muster in?—Is this*, v. 570: "The train-bands of the city were exercised in Moorfields" (JOHNSON).

**mop**, a grimace: *with mop and mow*, i. 253 (The word *mop* is often found in conjunction with *mow*, q. v.: so in Copley's *Fig for Fortune*, 1596;

> "And when he can no more, with *mops and mowes*
> He floutes both them, and Death, and Destinie." p. 13).

**mopping**, grimacing, viii. 84.

**moral**, a latent meaning: *you have some moral in this Benedictus*, ii. 119; *the meaning or moral of his signs and tokens*, iii. 175; *This*

*moral ties me over to time* ("the application of this fable ties me," &c., JOHNSON), iv. 520; *the moral of my wit*, vi. 89.

**moralize**: *I pray thee, moralize* (expound, interpret the latent meaning of) *them*, iii. 175; *I moralize two meanings in one word* ("signifies either 'extract the double and latent meaning of one word or sentence,' or 'couch two meanings under one word or sentence.' . . . . The word which Richard uses in a double sense is *live*, which in his former speech he had used literally, and in the present is used metaphorically," MALONE), v. 387; *thou hear'st me moralize* ("comment," MALONE), ix. 247; *Nor could she moralize his wanton sight* ("interpret, investigate the latent meaning of his wanton looks," MALONE), ix. 274.

**Mordake** *the earl of Fife and eldest son To beaten Douglas*, iv. 203: see note 7, iv. 203.

**more**, greater: *a more requital*, iv. 15; *To be more prince*, iv. 57; *a more rejoicing*, ix. 281.

**more** *and less*, great and small: *The more and less came in*, iv. 278; *more and less do flock*, iv. 313; *more and less have given him the revolt*, vii. 286; *are lov'd of more and less*, ix. 379.

**more** *sacks to the mill*, a proverbial expression, ii. 206.

**Morisco**, a morris-dancer, v. 160.

**Morning's** *love—The*, ii. 303: Most probably Cephalus is meant.

**morris-pike**, a Moorish pike ("which was very common in the 16th century. See Grose's History of the English Army, vol. i. p. 135," DOUCE), ii. 46.

**mort** *o' the deer—The*, The death of the deer,—the notes on the horn which were usually blown at the death of the deer, iii. 409.

**mortal**, deadly, murderous: *This news is mortal to the queen*, iii. 445; *The mortal worm*, v. 171; *the mortal fortune of the field*, v. 256; *The mortal gate* ("The gate that was made the scene of death," JOHNSON) *of the city*, vi. 178; *you spirits That tend on mortal thoughts*, vii. 218; *mortal murders*, vii. 251 (see note 65, vii. 251); *the mortal sword*, vii. 269; *Their mortal natures*, viii. 159; *you mortal engines*, viii. 195; *Would be even mortal to me*, viii. 443; *The mortal bugs*, viii. 487; *a mortal butcher*, ix. 243; *thy mortal vigour*, ix. 255.

**mortal**, "exceeding, very" (*Craven Dialect*): *as all is mortal in nature, so is all nature in love mortal in folly* ("abounding in folly," JOHNSON, "extremely foolish," CALDECOTT), iii. 32.

**mortal** *instruments—The*: see *Genius, &c.*

**mortal-staring** *war*, v. 447: see note 104, v. 447.

**mortified**, dead to the world, ascetic: *Dumain is mortified*, ii. 160; *the mortified man*, vii. 281.

**Mortimer**, *brought-in in a chair by two keepers—Enter*, v. 39: "It is objected that Shakespeare [the unknown author of the present play] has varied from the truth of history, to introduce this scene between Mortimer and Richard Plantagenet; as the former served under Henry V. in 1422, and died *unconfined* in *Ireland*, in 1424. In the third year of Henry the Sixth, 1425, and during the time that Peter Duke of Coimbra was entertained in London, 'Edmonde Mortimer (says Hall) the last erle of Marche of that name (*which long tyme had bene restrayned from hys liberty*, and fynally waxed lame) diseased without yssue, whose inheritance descended to lord Richard Plantagenet,' &c. Holinshed has the same words; and these authorities, though the fact be otherwise, are sufficient to prove that Shakespeare, or whoever was the author of the play, did not intentionally vary from the truth of history to introduce the present scene. The historian does not, indeed, expressly say that the Earl of March died in the *Tower;* but one cannot reasonably suppose that he meant to relate an event which he knew had happened to a *free man* in *Ireland*, as happening to a *prisoner* during the time that a particular person was in *London*. But, wherever he meant to lay the scene of Mortimer's death, it is clear that the author of this play understood him as representing it to have happened in a *London prison;* an idea, if indeed his words will bear any other construction, a preceding passage may serve to corroborate: 'The erle of March (he has observed) was *ever kepte in the courte* under such a keper that he could neither doo or attempte any thyng agaynste the kyng wythout his knowledge, and dyed without issue'" (RITSON): "The error concerning Edmund Mortimer, brother-in-law to Richard Earl of Cambridge, having been 'kept in captivity untill he died,' seems to have arisen from the Legend of Richard Plantagenet, Duke of Yorke, in *The Mirrour for Magistrates*, 1575, where the following lines are found;

> 'His cursed son ensued his cruel path,
> And kept my guiltless *cousin* strait in *durance*,'" &c.

(MALONE): "It is presumed that the person intended is Edmund, last Earl of March, and Shakspeare [the unknown author of the present play] was led by Holinshed into the mistake of making him a prisoner. He had, on the contrary, been favoured by Henry the Fifth, and, though he was so far implicated in the treason of Cambridge, Scrope, and Grey, . . . . as to have received a pardon from the king, he was summoned as one of the judges to whom the cases of Cambridge and Scrope (being peers) were referred; and there is no notice of his being again under suspicion, or out of favour, in the last reign or in the present. He died in the year 1424 or 1425, not in the Tower, but in Ireland [He "died of the plague in his castle at Trim in January 1424-5," MALONE]: There is another mistake in making him an old man; he died at the age of twenty-four, or thereabouts." Courtenay's *Comment. on the Hist.*

*Plays of Shakspeare*, vol. i. p. 246; from which work other instances of the violation of history in this play might be cited.

**Mortimer** *of Scotland—Lord*, iv. 261: A mistake; Shakespeare meant *Lord March of Scotland* (George Dunbar, tenth Earl of Dunbar and March): "Our author had a recollection that there was in these wars a Scottish lord on the king's side, who bore the same title with the English family on the rebel side (one being the Earl of March in England, the other, Earl of March in Scotland), but his memory deceived him as to the particular name which was common to both. He took it to be *Mortimer* instead of *March*" (STEEVENS).

**Mortimer.** Wor. *I cannot blame him: was he not proclaim'd By Richard that is dead the next of blood?—Trembling even at the name of*, iv. 216: "Shakespeare owes to Holinshed his mistake [*Note.* Malone and others have fallen into the same error] in supposing that the Edmund Mortimer, who was prisoner and afterwards son-in-law to Glendower, was Edmund Mortimer, Earl of March, whom King Richard had proclaimed heir to the crown, and who was, according to hereditary right, now entitled to it. The Earl of March was at this time a child: it was his uncle, Sir Edward Mortimer (second son of the first Earl of March) whose adventures Shakespeare relates and misapplies.

> '*Hotspur.* . . . . Did King Richard, then,
> Proclaim my brother, Edmund Mortimer,
> Heir to the crown?
> *North.* He did.' [iv. 216.]

Hotspur calls Mortimer his brother, because he married his sister Elizabeth [A little before he calls him 'my wife's brother']." Courtenay's *Comment. on the Hist. Plays of Shakspeare*, vol. i. p. 92: And see *Kate*, &c.

**mortise**, a hole cut in one piece of wood fitted to receive the tenon or correspondent portion of another piece, viii. 156.

**mortis'd**, joined with a mortise, vii. 376.

**mose** *in the chine—Like to*, iii. 148: "*Mose.* To mose in the chine, a disorder in horses, by some called mourning in the chine." Nares's *Gloss.*: "Les oreillons. *The Mumpes, or mourning of the Chine.*" Cotgrave's *Fr. and Engl. Dict.*

**most**, greatest: *resolute in most extremes*, v. 62; *With most gladness*, viii. 282.

**mot**, a motto, a word, a sentence: ix. 296.

**mother** *was her painting—Whose*, "The creature, not of nature, but of painting" (JOHNSON; whose explanation is jeered at by Mr. Grant White), viii. 443: see note 96, viii. 443.

**mother** *swells up toward my heart! Hysterica passio—O, how this*, viii.

50: Percy remarks that the disease called the *mother*, or *hysterica passio*, in Shakespeare's time, was not thought peculiar to women only; and that probably our poet derived those terms from Harsnet's *Declaration of egregious Popish Impostures*, 1603; which, it would appear, furnished him with the names of certain supposed fiends mentioned in the present tragedy.

**motion**, a puppet-show: *O excellent motion! O exceeding puppet! Now will he interpret to her* ("Speed means to say, What a fine *puppet-show* shall we have now! Here is the principal *puppet*, to whom my master will be the interpreter. The master of the *puppet-show*, or the person appointed by him to speak for his mock actors, was, in Shakespeare's time, frequently denominated the interpreter to the *puppets*" (MALONE), i. 297; *a motion of the Prodigal Son*, iii. 459 (Fielding, in his *Jonathan Wild*, says that the master of a puppet-show "wisely keeps out of sight; for should he once appear, the whole *motion* would be at an end." Book iii. ch. xi.).

**motion**, a puppet: *a motion ungenerative*, i. 512 (So in Swift's *Ode to Sir William Temple*,

> "As in a theatre the ignorant fry,
> Because the cords escape their eye,
> Wonder to see the *motions* fly").

**motion**—*I see it in my*, viii. 285: see note 60, viii. 285.

**motion**—*Unshak'd of*, "Unshaked by suit or solicitation, of which the object is to move the person addressed" (MALONE; rightly, it would seem), vii. 150.

**motion!**—*Well; speak on*, ix. 94: see note 236, ix. 94.

**motions**—*Sincere*, "honest indignation" (JOHNSON), "genuine impulse of the mind" (DOUCE), v. 474.

**motive**, a mover, an agent: *my motive and helper to a husband*, iii. 286; *The slavish motive of recanting fear*, iv. 106; *every joint and motive* ("part that contributes to motion," JOHNSON) *of her body*, vi. 93; *motives of more fancy*, iii. 302; *the motives that you first went out* (that you were banished), vii. 99.

**motley**, the particoloured dress worn by domestic fools or jesters: *Motley's the only wear*, iii. 38; *a motley coat*, iii. 38; v. 467; *Invest me in my motley*, iii. 38; *I wear not motley in my brain*, iii. 324; *The one in motley*, viii. 28.

**motley**, a domestic fool or jester (see the preceding article): *Will you be married, motley?* iii. 58; *made myself a motley to the view*, ix. 386.

**motley** *fool*, a fool wearing motley, iii. 37 (twice).

**motley-minded**, foolish, iii. 88, 89.

**mought**, might, v. 316.

**mould**—*Men of*, "Men of earth, poor mortal men" (JOHNSON), iv. 452: The expression is common in our early poetry; and Mr. Grant White is altogether mistaken when he says that "*a man of mould* is a man of large frame, and so of strength, of prowess" (Compare *True Thomas, and the Queen of Elfland*,

> "*Man of molde*, thu wilt me marre."
> Jamieson's *Popular Ballads*, &c., vol. ii. p. 16:

and a comparatively modern poem,

> "Opra questa non è da *un uom di terra*."
> Fortiguerra's *Ricciardetto*, C. ii. st. 18).

**Mount**—*The*, Mount Misenum, viii. 287.

**mountant**, mounting, rising on high (Fr. *montant*, an heraldic term): *Hold up, you sluts, Your aprons mountant*, vii. 69.

**mouse**, formerly a common term of endearment: *What's your dark meaning, mouse, of this light word?* ii. 223; *my mouse of virtue*, iii. 324; *call you his mouse*, vii. 386.

**mouse**, to tear in pieces, to devour (as a cat does a mouse): *Well moused, lion*, ii. 325; *mousing the flesh of men*, iv. 27.

**mouse**, to hunt for mice: *a mousing owl*, vii. 238.

**mouse-hunt** *in your time—You have been a*, vi. 462: "*Mouse-hunt.* A hunter of mice; but evidently said by Lady Capulet with allusion to a different object of pursuit; such as is called *mouse* [see first *mouse*] only in playful endearment. . . . . The commentators say that in some counties a weasel is called a *mouse-hunt*. It may be so; but it is little to the purpose of that passage." Nares's *Gloss.*: "*Mouse-hunt*, the stoat; the smallest animal of the weasel tribe, and pursuing the smallest prey. This explains a passage in SH. *Romeo and Juliet*, in which Lady Capulet calls her husband a '*mouse-hunt*,' and he exclaims, a 'jealous hood!' It is the same sense in which Cassio, in *Othello*, calls Bianca a 'fitchew,' that is, a polecat. All animals of that genus are said to have the same propensity, on which it is not necessary to be more particular." Forby's *Vocab. of East Anglia*: "*Mouse-Hunt.* A sort of weasel or pole-cat. It is found in corn-stacks and stack-yards, and is less angrily looked on than others of that tribe, as the farmers think its chief food and game are mice (or *meece* as we call them), and not poultry. It is a small species, brown on the back, the belly white," &c. Moor's *Suffolk Words*, &c. (Milton, too, uses the word metaphorically; "Although I know many of those that pretend to be great Rabbies in these studies, have scarce saluted them from the strings and the title-page; or, to give 'em more, have bin but the Ferrets and *Mous-hunts* of an Index," &c. *Of Reformation in England*, &c., B. i. *Prose Works*, vol. i. p. 261, ed. Amst. 1698, folio.)

**moved**, *be moved—Be*, "Have compassion on me, though your mistress has none on you" (MALONE), i. 299.

**mow**, a wry mouth, a distorted face, i. 253; *mows*, i. 250; vii. 347; viii. 406.

**mow**, to make mouths, i. 230; *mowing*, viii. 84.

**moy** *shall not serve; I will have forty moys*, iv. 492; *is that a ton o' moys?* iv. 492: "Dr. Johnson says that '[here] *moy* is a piece of money, whence *moi-d'or* or *moi of gold*.' But where had the doctor made this discovery? His etymology of *moidor* is certainly incorrect. *Moidore* is an English corruption of the Portuguese *moeda d'ouro*, i.e. *money of gold;* but there were no moidores in the time of Shakespeare. We are therefore still to seek for Pistol's *moy*. Now a *moyos* or *moy* was a measure of corn; in French *muy* or *muid*, Lat. *modius*, a bushel. It appears that 27 moys were equal to a last or two *tons*. To understand this more fully, the curious reader may consult Malyne's *Lex Mercatoria*, 1622, p. 45, and Roberts's *Marchant's Map of Commerce*, 1638, chap. 272" (DOUCE).

**much**, an ironical expression of contempt and denial: *with two points on your shoulder? much!* iv. 340; *you mov'd me much.* Apem. *Much!* vii. 20.

**much**, the same expression used adjectively: *much Orlando!* (no Orlando at all!), iii. 73 (Compare "Yes, *much* reskewe, *much* helpe, *much* Dametas." Day's *Ile of Gvls*, sig. c 3, ed. 1606).

**muffler**, a sort of wrapper, worn by women, which generally covered the mouth and chin, but sometimes almost the whole face, i. 427, 431; iv. 463.

**muleters**, muleteers, v. 53; viii. 317.

**mulled**, vi. 234: see note 195, vi. 234.

**mum . . . .** *budget*, i. 443 (twice), 452: *Mumbudget* was a cant term implying silence and secrecy: "To play at mumbudget. *Demeurer court, ne sonner mot.*" Cotgrave's *Fr. and Engl. Dict.*

**mummy**, a preparation, for magical purposes, made from dead bodies: *Witches' mummy*, vii. 260; *mummy which the skilful Conserv'd of maidens' hearts*, viii. 202 (On the second of these passages Steevens has a note about "the balsamic liquor running from mummies," &c., which seems irrelevant to the text).

**mural**, a wall ("properly an adjective," HALLIWELL), ii. 322.

**murdering-piece**, vii. 398: "A *murdering-piece* or *murderer* was a small piece of artillery; in Fr. *meurtrière*. It took its name from the loopholes and embrasures in towers and fortifications, which were so called. The portholes in the forecastle of a ship were also thus denominated. '*Meurtriere*, c'est un petit canonniere, comme celles des tours et murailles, ainsi appellé, parceque tirant

par icelle a desceu; ceux ausquels on tire sont facilement meurtri.' *Nicot.* '*Visiere meurtriere*, a port-hole for a *murthering-piece* in the forecastle of a ship.' *Cotgrave.* Case-shot, filled with small bullets, nails, old iron, &c., was often used in these *murderers*. This accounts for the raking fire attributed to them in the text" (SINGER): Cotgrave has also "Meurtrieres. *Holes (in that part of a rampire that hangs ouer the gate) whereat the assailed let fall stones on the heads of theer too neere approaching aduersarie:*" *Murdering-pieces*, if we may trust Coles, were not always "small;" for he gives "A Murdering-piece, *Tormentum murale*," and afterwards "Tormentum murale, *a great gun.*" *Lat. and Engl. Dict.*

**mure**, a wall, iv. 381.

**murk**, darkness, gloom, iii. 227.

**muscade**, or *muscadine*, iii. 152: "*Vinum muscatum quod moschi odorem referat, propter dulcedinem*, for the sweetnesse and smell, it resembles muske," &c. Minsheu's *Guide into Tongues*, ed. 1617.

**muscle-shell**, i. 436: "He calls poor Simple *muscle-shell*, because he stands with his mouth open" (JOHNSON).

**muse**, to wonder, to wonder at: *I cannot too much muse such shapes*, i. 247; *And rather muse than ask*, iii. 245; *I muse your majesty doth seem so cold*, iv. 45; *I muse you make so slight a question*, iv. 368; *I muse we met not with the Dauphin's grace*, v. 31; *I muse my Lord of Gloster is not come*, v. 148; *you muse what chat we two have had*, v. 279; *I muse my mother Does not approve me further*, vi. 206; *Do not muse at me*, vii. 252; *Musing the morning is so much o'erworn*, ix. 252.

**muset** (written also *muse* and *musit*), ix. 157; *musets*, ix. 246: "A muse (of a hare), *Arctus leporis per sepes transitus, leporis lacuna.*" Coles's *Lat. and Engl. Dict.*: "The opening in a fence or thicket, through which a hare, or other beast of sport, is accustomed to pass." Nares's *Gloss.*

**music**, "musical, mellifluous" (CALDECOTT): *the honey of his music vows*, vii. 360.

**muss**, a scramble (Fr. *mousche*), viii. 330.

**mutine**, to mutiny, vii. 382.

**mutiners**, mutineers, vi. 142.

**mutines**, mutineers: *like the mutines of Jerusalem*, iv. 27 (where the allusion is to the factions in Jerusalem combining their strength against the Roman besiegers), vii. 423.

**mutton**, a cant term for a courtesan: *The duke, I say to thee again, would eat mutton on Fridays* (where, of course, the allusion is partly to breaking the fast), i. 514: and see *laced mutton*.

**my** *wrongs—Thou pardon me*, Thou pardon me the wrongs done by me to thee, i. 268: see note 131, i. 268.

**mystery**, an art, a calling: *discredit our mystery*, i. 522; *thrive in our mystery*, vii. 80; *such strange mysteries* ("artificial fashions," DOUCE), v. 486; *manners, mysteries, and trades*, vii. 61.

## N.

**naked** *gull—A:* see *gull*, &c.

**napkin**, a handkerchief: iii. 76, 78 (twice), 105; v. 242, 245, 248; vi. 317, 318; vii. 433; viii. 193 (twice), 194; ix. 413; *napkins*, vii. 162, 232.

**Naples**, *that they speak i' the nose thus?—Have your instruments been in*, viii. 180: "The venereal disease first appeared at the siege of Naples" (JOHNSON).

**native** *she doth owe—Which*, Which she naturally possesses, ii. 171: see *owe*.

**natural**, an idiot: *that a monster should be such a natural*, i. 242; *hath sent this natural*, iii. 11 (where, as Douce observes, "Touchstone is called a *natural* merely for the sake of alliteration and a punning jingle of words; for he is undoubtedly an artificial fool"); *like a great natural*, vi. 415.

**natural**—*All most*, iii. 318: see note 10, iii. 318.

**naught** *awhile—Be*, A plague, or a mischief on you (a petty malediction), iii. 6.

**naughty**, wicked, bad, worthless, i. 476; ii. 134, 143, 377, 389, 414; iv. 243; v. 136, 559; vii. 107; viii. 79.

**nave**—*The*, The navel: *from the nave to the chaps*, vii. 205.

**nave** *of a wheel—This*, iv. 345: "*Nave* and *knave* are easily reconciled; but why 'nave of a wheel'? I suppose from his roundness. He was called *round man*, in contempt, before" (JOHNSON).

**nayward**, tendency to denial, iii. 424.

**nay-word**, a watch-word: *have a nay-word, that you may know one another's mind*, i. 392; *we have a nay-word how to know one another*, i. 443.

**nay-word**, a by-word, a laughing-stock (see Forby's *Vocab. of East Anglia*): *gull him into a nay-word*, iii. 340.

**near**, admitted to one's confidence: *you are very near my brother in his love*, ii. 89; *the imputation of being near their master*, iv. 392.

**neat** *slave—You*, "You finical rascal, you [who] are an assemblage of foppery and poverty" (STEEVENS), viii. 42.

**neb**, a beak, a bill, a nose (see Jamieson's *Etym. Dict. of the Scottish*

*Language*) : iii. 412 (afterwards in this scene Leontes speaks of their "meeting *noses*").

**needless** *stream—The*, The stream that needed it not, iii. 26.

**needly**, needfully, necessarily, vi. 436.

**neeld**, a needle, iv. 188 ; ix. 62, 85, 281 ; *neelds*, ii. 297 ; iv. 85 (This contracted form is common enough in our early poets ; *e.g.*

> "for thee fit weapons weare (*i.e.* were)
> Thy *neeld* and spindle, not a sword and speare."
> Fairfax's *Tasso's Gerusalemme*, B. xx. 95).

We also find "nylde ;"

> "Without sweard and buckler, without speare or shylde,
> With an houndred poundes, as safe as with a *nylde*."
> *O maruelous tydynges*, &c.—*Seventy-nine Black-letter Ballads*, &c., 1867, p. 211.

**ne'er** *the near*, never the nigher, iv. 177 (Compare Porter's *Two Angrie Women of Abington*, 1599,

> "Shall I stand gaping here all night till day ?
> And then be *nere the neere*," &c. Sig. H 4).

**ne'er-legged**, iii. 148 : see note 100, iii. 148.

**neeze**, to sneeze, ii. 272.

**neglection**, neglect, v. 70 ; vi. 24 ; ix. 59.

**neif**, a fist, ii. 306 ; iv. 342.

**Neoptolemus**, vi. 97 : see note 144, vi. 97.

**nephew**, a word which, like cousin, was formerly used with great laxity : *Henry the Fourth . . . Depos'd his nephew Richard*, v. 41 (where *nephew* ought to mean "cousin ;" but see note 71, v. 41) ; *you'll have your nephews* (grandsons) *neigh to you*, viii. 135.

**nether-stocks**, lower stocks, stockings, iv. 235 ; viii. 49 (The breeches were the *upper-stocks*).

**Nevil**—*You, cousin*, iv. 351 : "Shakespeare has mistaken the name of the present nobleman. The earldom of Warwick was, at that time, in the family of Beauchamp, and did not come into that of the Nevils till many years after," &c. (STEEVENS).

**Newgate-fashion**—*Two and two*, "As prisoners are conveyed to Newgate, fastened two and two together" (JOHNSON), iv. 264.

**next** *way*, nearest way, iii. 213, 453 ; iv. 256 ; ix. 159.

**nice**, scrupulous, precise, squeamish : *but she is nice and coy*, i. 318 ; *betray nice wenches*, ii. 184 ; *By nice direction of a maiden's eyes*, ii. 352 ; *nor the lady's, which is nice* ("silly, trifling," STEEVENS, "affected, over-curious in trifles," CALDECOTT), iii. 67 ; *they're nice and foolish*, ix. 205 : and see *make nice*.

**nice**, trifling, unimportant, petty : *nice* ("effeminate," STAUNTON)

*crutch*, iv. 311 ; *nice, and wanton reason*, iv. 369 ; *the respects thereof are nice and trivial*, v. 410 ; *How nice the quarrel was*, vi. 429 ; *The letter was not nice*, vi. 472 ; *every nice offence*, vii. 173 ; *mine hours Were nice* ("delicate, courtly, flowing in peace," WARBURTON, "trifling, toying, wanton," Todd's *Johnson's Dict.*), viii. 333.

**nice**, particular (?) : *O, relation Too nice, and yet too true!* vii. 275.

**nicely** *I might well delay—What safe and*, viii. 115 : "*Nicely* is *punctiliously; if I stood on minute forms*" (MALONE).

**niceness**, scrupulousness, preciseness, viii. 448 ; ix. 203.

**nicety**, the same as *niceness*, i. 498.

**Nicholas** *be thy speed!—Saint*, i. 325: "The true reason why this Saint was chosen to be the patron of Scholars may be gathered from the following story in his Life composed in French verse by *Maitre Wace*, chaplain to Henry the Second, remaining in manuscript but never printed. . . .

> 'Treis clers aloent a escole,
> Nen frai mie longe parole,' &c. &c.

That is, 'Three scholars were on their way to school (I shall not make a long story of it), their host murdered them in the night, and hid their bodies; their [a word defaced in the manuscript] he reserved. Saint Nicholas was informed of it by God Almighty, and according to his pleasure went to the place. He demanded the scholars of the host, who was not able to conceal them, and therefore showed them to him. Saint Nicholas by his prayers restored the souls to their bodies. Because he conferred such honour on scholars, they at this day celebrate a festival.' It is remarkable that although the above story explains the common representation of the saint with three children in a tub, it is not to be found in that grand repertory of Monkish lies, *The golden legend*. It occurs, however, in an Italian Life of Saint Nicholas printed in 1645, whence it is extracted into the Gentleman's Magazine for 1777, p. 158" (DOUCE).

**Nicholas'** *clerks—Saint*, iv. 223: A cant term for highwaymen and robbers; but, though the expression is very common, its origin is still very uncertain.

**nick**—*Out of all*, Beyond all reckoning (in reference to the ancient tallies), i. 335 (Perhaps it may be necessary to add here Johnson's definition of a *tally*, viz. "A stick notched or cut in conformity to another stick, and used to keep accounts by").

**nick**, to cut in nicks or notches : *nicks him like a fool*, cuts his hair in nicks or notches, as was formerly done to fools (who "were shaved and *nicked* in a particular manner in our author's time," MALONE), ii. 60 ; *nicked his captainship* ("set the mark of folly on it," STEEVENS ; cited in Johnson's *Dict.* under "Nick" in the sense of "Defeat, cozen," &c.), viii. 327.

**niece**, a grand-daughter: *my niece Plantagenet*, v. 412 ("The old Duchess of York calls Clarence's daughter *niece, i.e.* grand-daughter; as grand-children are frequently called *nephews*," THEOBALD).

**niece?**—*Did I let pass th' abuse done to my*, v. 288: "Thus Holinshed, p. 668; 'King Edward did attempt a thing once in the earles house, which was much against the earles honestie (whether he would have defloured his daughter or his *niece*, the certaintie was not for both their honours revealed), for surely such a thing was attempted by king Edward'" (STEEVENS).

**niggard**, "to stint, to supply sparingly" (Johnson's *Dict.*), vii. 181.

**night-crow**—*The*, v. 326: Has been explained, erroneously I believe, to mean "the night-jar:" see the next article.

**night-raven**—*The*, ii. 100: "*i.e.*" says Steevens, "the owl, νυκτικόραξ;" which assertion, as far as "owl" is concerned, is at variance with sundry passages in our early writers, who make a distinction between it and the *night-raven; e.g.*

> "And after him *owles* and *night-ravens* flew."
> Spenser's *Faerie Queene*, B. ii. C. vii. st. 23:

"The dismall cry of *night-ravens* . . . . and the fearefull sound of *schrich-owles*." Johnson's *Seven Champions of Christendom, Part First*, Sig. D, ed. 4to, n. d. Cotgrave regards the "*night-crow*" and the "*night-raven*" as synonymous; "A night-crow. *Corbeau de nuict.*" "The night-rauen. *Corbeau du nuict.*" *Fr. and Engl. Dict.*: so did that eminent naturalist the late Mr. Yarrell, who considered them as only different names for the *night-heron, nycticorax*, and who, in consequence of some talk which I had with him on the subject wrote to me as follows, Sept. 21, 1854; "The older authors called it [the *night-heron*] a *raven*, in reference probably to the word *corax;* and by Shakespeare it was called a *crow*, because *corax* is a *corvus*."

**night-rule**, night-revel, night-sport, ii. 291.

**nighted**, dark as night, vii. 307; viii. 92.

**nill**, will not, iii. 137; ix. 48, 434.

**nine** *sibyls of old Rome—The*, v. 13: "There were no *nine sibyls* of Rome; but he confounds things, and mistakes this for the nine books of Sibylline oracles, brought to one of the Tarquins" (WARBURTON).

**nine-fold**, viii. 70: This, according to Tyrwhitt, is put for the rhyme, instead of *nine foals;* according to Malone, it means "nine familiars."

**nine-men's-morris** *is fill'd up with mud—The*, ii. 273: "This game was sometimes called *the nine mens merrils*, from *merélles* or *mereaux*, an ancient French word for the jettons or counters with which it was played. The other term *morris* is probably a corruption suggested by the sort of *dance* which in the progress of the

game the counters performed. In the French *merelles* each party had three counters only, which were to be placed in a line in order to win the game. It appears to have been the *Tremerel* mentioned in an old fabliau. See Le Grand, *Fabliaux et contes*, tom. ii. p. 208. Dr. Hyde thinks the morris or merrils was known during the time that the Normans continued in possession of England, and that the name was afterwards corrupted into *three mens morals*, or *nine mens morals*. If this be true, the conversion of *morals* into *morris*, a term so very familiar to the country people, was extremely natural. The doctor adds, that it was likewise called *nine-penny*, or *nine-pin miracle, three-penny morris, five-penny morris, nine-penny morris*, or *three-pin, five-pin*, and *nine-pin morris*, all corruptions of *three-pin* &c. *merels*. Hyde, *Hist. Nerdiludii*, p. 202." (DOUCE): "Merelles, or, as it was formerly called in England, nine mens morris, and also fivepenny morris, is a game of some antiquity. Cotgrave describes it as a boyish game, and says it was played here commonly with stones, but in France with pawns, or men, made on purpose, and they were termed merelles; hence the pastime itself received that denomination. It was certainly much used by the shepherds formerly, and continues to be used by them and other rustics to the present hour. But it is very far from being confined to the practice of boys and girls. The form of the merelle-table, and the lines upon it, as it appeared in the fourteenth century, is given upon the thirtieth plate; and these lines have not been varied. The black spots at every angle and intersection of the lines are the places for the men to be laid upon; and the manner of playing is briefly this: two persons, having each of them nine pieces, or men [*Note.* Which are different in form or colour for distinction sake; and from the moving these men backwards or forwards, as though they were dancing a morris, I suppose the pastime received the appellation of Nine Men's Morris. But why it should have been called fivepenny morris, I do not know], lay them down alternately, one by one, upon the spots; and the business of either party is to prevent his antagonist from placing three of his pieces so as to form a row of three, without the intervention of an opponent piece. If a row be formed, he that made it is at liberty to take up one of his competitor's pieces from any part he thinks most to his own advantage. [*Note.* Excepting he has made a row, which must not be touched if he have another piece upon the board that is not a component part of that row.] When all the pieces are laid down, they are played backwards and forwards, in any direction that the lines run, but can only move from one spot to another at one time: he that takes off all his antagonist's pieces is the conqueror. The rustics, when they have not materials at hand to make a table, cut the lines in the same form upon the ground, and make a small hole for every dot. They then collect, as above mentioned, stones of different forms or colours for the pieces,

and play the game by depositing them in the holes in the same manner that they are set over the dots upon the table. Hence Shakespeare, describing the effects of a wet and stormy season [in the present passage]," &c. Strutt's *Sports and Pastimes*, p. 279, sec. ed.: "In that part of Warwickshire where Shakespeare was educated, and the neighbouring parts of Northamptonshire, the shepherds and other boys dig up the turf with their knives to represent a sort of imperfect chess-board. It consists of a square, sometimes only a foot diameter, sometimes three or four yards. Within this is another square, every side of which is parallel to the external square; and these squares are joined by lines drawn from each corner of both squares, and the middle of each line. One party, or player, has wooden pegs, the other stones, which they move in such a manner as to take up each other's men, as they are called, and the area of the inner square is called the pound, in which the men taken up are impounded. These figures are by the country people called *Nine Men's Morris* or *Merrils;* and are so called because each party has nine men. These figures are always cut upon the green turf, or leys as they are called, or upon the grass at the end of ploughed lands, and in rainy seasons never fail to be *choked [fill'd] up with mud*" (JAMES): "*Nine men's morris* is a game still played by the shepherds, cowkeepers, &c., in the midland counties, as follows: a figure is made on the ground (like this which I have drawn) by cutting out the turf; and two persons take each nine stones, which they place by turns in the angles, and afterwards move alternately, as at chess or draughts. He who can place three in a straight line may then take off any one of his adversary's, where he pleases, till one, having lost all his men, loses the game" (ALCHORNE).

**no**: "In our author's time the negative, in common speech, was used to design, ironically, the excess of a thing" (WARBURTON): *Here's no knavery!* iii. 123; *here's no vanity!* iv. 291; *Here's no sound jest!* vi. 333.

**no** *dame, hereafter living, By my excuse shall claim excuse's giving*, ix. 323: *Not* borrowed from Livy, i. 58 (of which no translation had appeared when *Lucrece* was published); but, as Malone observes, "Painter's novel furnished our author with this sentiment. 'As for my part, though I cleare my selfe of the offence, my body shall feel the punishment, for no unchaste or ill woman shall hereafter impute no dishonest act to Lucrece.' *Palace of Pleasure*, 1567, vol. i. f. 7."

**no** *had*, iv. 68: see note 102, iv. 68.

**no** *point*, a quibble on the French negation *non point: No point, with my knife*, ii. 180; "*No point," quoth I*, ii. 233. (We occasionally meet with it in passages of our old plays where no quibble is intended: so in *Jack Drums Entertainment*,

"I will helpe you to a wench, Mounsieur.
*Moun. No point*, a burne childe feere de fire."
Sig. C verso, ed. 1616;

in *The Wisdome of Doctor Dodypoll*, 1600, "Vat, you go leaue a de bride? tis *no point* good fashion." Sig. D 2 verso; in Dekker's *Shoomakers Holy-day*, &c.,

"— tell me where he is.
*Firke. No point*, shall I betray my brother?"
Sig. G verso, ed. 1624;

and in S. Rowley's *Noble Spanish Souldier*, 1634;

"*Quee.* Art thou not yet converted?
*Bal. No point.*" Sig. E 4.)

**Nob**—*Sir*, (used in contempt for) *Sir Robert*, iv. 9.

**noble**—*Let him be a*: see *let him be a noble.*

**noble**, a gold coin (see the next article): *A noble shalt thou have*, iv. 434; *I shall have my noble?* ibid.; *I gave a noble to the priest*, v. 92; *worth a noble*, v. 352; *receiv'd eight thousand nobles*, iv. 104; *let it be but twenty nobles*, iv. 328.

**nobleman** .... *Give him as much as will make him a royal man*, iv. 239: "The *royal* went for 10*s.*; the *noble* only for 6*s.* and 8*d.*" (TYRWHITT); "This seems to allude to a jest of Queen Elizabeth. Mr. John Blower, in a sermon before her majesty, first said, 'My *royal* queen,' and a little after, 'My *noble* queen.' Upon which says the queen, 'What, am I *ten groats* worse than I was?' This is to be found in Hearne's *Discourse of some Antiquities between Windsor and Oxford*; and it confirms the remark of the very learned and ingenious Mr. Tyrwhitt" (TOLLET).

**nobless**, nobleness, iv. 167.

**Nobody**—*Played by the picture of*, i. 245: "The allusion is here to the print of *Nobody*, as prefixed to the anonymous comedy of *No-Body and Some-Body*, without date, but printed before the year 1600" (REED): "If any particular representation be alluded to, which would almost appear to be intended by the introduction of the word *picture*, the passage is more likely to refer to the very singular engraving on the old and popular ballad of *The Well-spoken Nobody*" (HALLIWELL; who has given a fac-simile of that engraving from the unique copy of the said ballad in the Miller Library at Britwell House).

**nod?** Pan. *You shall see.* Cres. *If he do, the rich shall have more—Will he give you the*, vi. 17: "To *give the nod* was a term in the game at cards called *Noddy*. The word also signifies a *silly fellow.* Cressid means to call Pandarus a *noddy*, and says he shall by more nods be made more significantly *a fool*" (SINGER).

**noddy**, a simpleton, a fool: *that's noddy .... that set together is—*

*noddy . . . . the word "noddy,"* i. 285,—in which quibbling dialogue the true text is doubtful; see note 6, i. 285.

**noise**, music: *Why sinks that caldron? and what noise is this?* [*Hautboys*, vii. 264.

**noise**—*Sneak's*, iv. 336: "This term [*noise*], which occurs perpetually in our old dramatists, means a *company* or *concert*. In Jonson's days they sedulously attended taverns, ordinaries, &c., and seem to have been very importunate for admission to the guests. They usually consisted of three, and took their name from the leader of their little band. Thus we hear of 'Mr. Sneak's *noise*,' 'Mr. Creak's *noise*,' and, in Cartwright, of 'Mr. Spindle's *noise*.' These names are probably the invention of Shakespeare and the rest; but they prove the existence of the custom. When this term went out of use, I cannot tell; but it was familiar in Dryden's time, who has it in his *Wild Gallant* and elsewhere; 'I hear him coming, and a whole *noise* of fiddlers at his heels.' *Maiden Queen.*" Gifford's note on *Jonson's Works*, vol. iii. p. 402 (Compare, too, Dekker's *If it be not good, the Diuel is in it*, 1612; "Theres seuen score *Noise* at least of english fidlers." Sig. D 3 verso: and Chapman's *All Fooles*, 1605;

> "And, Drawer, you must get vs musique too,
> Call's in a cleanly *noyse*, the slaues grow lowzy."
>
> Sig. H 4 verso:

I may also notice that Wycherley uses the word in the sense of "a company" without any reference to music; "I could as soon suffer a whole *noise* of flatterers at a great man's levee in a morning." *The Plain Dealer*, act i. sc. 1).

**nonce**—*For the*, For the once, for the occasion, iv. 210; v. 34; vii. 409 (The original form was doubtless the Saxon *for than anes:* see Price's note on Warton's *Hist. of Engl. Poet.* vol. ii. p. 496, ed. 1824, and Sir F. Madden's *Gloss.* to *Syr Gawayne*, &c.: In comparatively recent writers the expression "for the once" is sometimes found; *e.g.* "In Dengy Hundred, neare to Maldon, about the beginning of his Maiestie's reigne, there fell out an extraordinary iudgement vpon fiue or sixe that plotted a solemne drinking at one of their houses, laid in beare *for the once*, drunke healths in a strange manner, and died thereof within a few weekes, some sooner, and some later." *Woe to Drunkards* (a Sermon by S. Ward), 1622, p. 27).

**none** *so poor to do him reverence*, "the meanest man is now too high to do reverence to Cæsar" (JOHNSON), vii. 162.

**non-payment** *that the debt should double—For*, ix. 240: "The poet was thinking of a conditional bond's becoming forfeited for non-payment; in which case the entire penalty (usually the double of the principal sum lent by the obligee) was formerly recoverable at law" (MALONE).

**nook-shotten** *isle of Albion*, iv. 460: "*Shotten* signifies any thing

*projected:* so *nook-shotten isle* is an isle that shoots out into capes, promontories, and necks of land, the very figure of Great Britain" (WARBURTON).

**north**—*The lordly monarch of the*, v. 83: "The north was always supposed to be the particular habitation of bad spirits. Milton, therefore, assembles the rebel angels in the north" (JOHNSON): "The boast of Lucifer in the xiv$^{th}$ chapter of Isaiah is said to be, that he 'will sit upon the mount of the congregation, in the sides of the *north*'" (STEEVENS): "The *monarch of the north* was Zimimar, one of the four principal devils invoked by witches. The others were, Amaimon king of the East, Gorson king of the South, and Goap king of the West. Under these devil kings were devil marquesses, dukes, prelates, knights, presidents and earls. They are all enumerated, from Wier *De præstigiis dæmonum*, in Scot's *Discoverie of Witchcraft*, Book xv. c. 2 and 3" (DOUCE).

**northern** *man*, a clown, ii. 247.

**nose** *fell a-bleeding—It was not for nothing that my*, ii. 362: Bleeding at the nose was formerly reckoned ominous.

**not**, not only: *and that not in the presence Of dreaded justice, but*, &c., vi. 216.

**not** *ever The justice and the truth*, &c., v. 559: "*Not ever* is an uncommon expression, and does not mean *never*, but *not always*" (MASON).

**note** *o' the king—Even to the*, "I will so distinguish myself, the king shall remark my valour" (JOHNSON), viii. 480.

**note**—*Upon the warrant of my*, Upon the warrant of "my observation of your character" (JOHNSON), viii. 60.

**note**—*Take this*, Mark what I say, viii. 93.

**notes**, *whose faculties inclusive were, More than they were in note*, "receipts in which greater virtues were inclosed than appeared to observation" (JOHNSON), "*More than they were in note, i.e.* more than was written down of them" (GRANT WHITE), iii. 219.

**nothing!**—*Notes, notes, forsooth, and*, ii. 99; *admiring the nothing of it*, iii. 483: In these passages there is, according to some critics, a quibble—*noting*.

**nott-pated**, having the hair cut short round and round, iv. 233, 237.

**nousle**, to nurse, ix. 21.

**novice**—*That princely*, That princely "youth, one yet *new* to the world" (JOHNSON), v. 367.

**novum**—*Abate throw at*, ii. 241: *Novum* (or *Novem*) was a game at dice, played by five or six persons. Its proper name was *Novem quinque*, from the two principal throws being *five* and *nine*: see fourth *abate*.

**nowl**, the head, ii. 291.

**number'd** *beach—The*, viii. 406 : see note 32, viii. 406.

**numbers**—*Such fiery*, ii. 216 : "*Numbers* are, in this passage, nothing more than *poetical measures*" (JOHNSON).

**nuncle**, a contraction of *mine uncle* (and the usual address, it appears, of the domestic fool to his superiors), viii. 27 (twice), 28 (twice), 29 (three times), 30, 36, 52, 62 (twice), 67, 74.

**nurture**, education, breeding, i. 260 ; iii. 40.

**nut-hook** (properly, a hook for pulling down the branches of nut-trees), a cant term for a catchpole, i. 365 ; iv. 402 (twice).

**nutmeg**—*A gilt*, ii. 245 : This was formerly a common gift at Christmas and on other occasions of festivity (So in Barnfield's *Affectionate Shepheard*, 1594 ;

> " Against my birth-day thou shalt be my guest :
> Weele haue greene-cheeses, and fine silly-bubs ;
> And thou shalt be the chiefe of all my feast :
> And I will giue thee two fine pretie cubs,
> With two yong whelps, to make thee sport withall,
> A golden racket, and a tennis-ball,
>
> *A guilded nutmeg*, and a race of ginger,
> A silken girdle, and a drawn-worke band," &c. Sig. c 2).

**nuzzling**, nestling ("as a child with its *nose* [or *nozzle*] *nestles* into the breast of its nurse," &c. Richardson's *Dict.* in "Nousle," which is only another form of the word), ix. 260.

## O.

**O** *without a figure—An*, "A mere cypher, which has no arithmetical value, unless preceded or followed by some figure" (MALONE), viii. 30.

**O**, any thing circular : *this wooden O* (the Globe Theatre on the Bank-side, which "was circular within," COLLIER), iv. 413 ; *The little O, the earth*, viii. 368 ; *so full of O's* (marks of the small-pox), ii. 224 ; *fiery O's* (orbs, stars), ii. 296.

**oak**—*Close as*, "Close as the grain of oak" (STEEVENS), viii. 190.

**oak**—*His brows bound with*, vi. 145 : "The crown given by the Romans to the man that saved the life of a citizen, which was accounted more honourable than any other" (JOHNSON).

**oathable**, "capable of having an oath administered" (Johnson's *Dict.*), vii. 69.

**oats** *have eaten the horses—The*, iii. 153 : "There is still a ludicrous expression used when horses have stayed so long in a place as to have eaten more than they are worth, viz. *that their heads are too*

*big for the stable-door.* I suppose Grumio has some such meaning" (STEEVENS): Mr. Staunton compares a saying common in the stable now, *The horses have eaten their heads off:* Mr. Halliwell sees nothing here but a kind of blunder which "was a favourite one with the early English dramatists."

**ob,** the abbreviation of *obolum,*—a halfpenny, iv. 246.

**Obidicut,** viii. 84: A variation of the name of the fiend called *Hoberdicut* and *Haberdicut* in Harsnet's *Declaration of egregious Popish Impostures,* 1603, pp. 119, 181; from which work Shakespeare seems to have borrowed the names of several of the fiends in *King Lear.*

**objects**—*Subscribes To tender,* vi. 96; *swear against objects,* vii. 69: see note 152, vii. 69.

**obligation,** a bond: *quittance,* or *obligation,* i. 361; *he can make obligations,* v. 186.

**obsequious,** "careful of obsequies or of funeral rites" (JOHNSON), "absorbed in funeral grief" (Nares's *Gloss.*): *so obsequious will thy father be,* v. 266.

**obsequious,** belonging to obsequies, funereal: *obsequious tears,* vi. 365; *obsequious sorrow,* vii. 308; *obsequious tear,* ix. 347.

**obsequiously** *lament,* funereally, as at obsequies, lament, v. 340.

**observance,** observation: *By what observance, I pray you?* iii. 249; *I have no observance,* viii. 308.

**observants,** obsequious attendants, viii. 45.

**observation,** observance (rites due to the morning of May): *For now our observation is perform'd,* ii. 310: see *May,* &c.

**observe,** to show respectful attention: *I shall observe him,* iv. 379; *You should observe her every way,* ix. 203; *underwrite in an observing kind,* &c., vi. 48 (see *underwrite,* &c.); *if he be observ'd,* iv. 379.

**observe** *and answer The vantage of his anger,* "Mark, catch, and improve the opportunity which his hasty anger will afford us" (JOHNSON), vi. 190.

**obstacle,** a rustic corruption of *obstinate,* v. 92 (Walker is doubtless mistaken in supposing this to be a printer's error for "*obstinate:*" see his *Crit. Exam.,* &c., vol. iii. p. 154).

**occident,** the west, iv. 155; viii. 477.

**occulted,** secret, vii. 364.

**occupation,** mechanics: *the voice of occupation and The breath of garlic-eaters,* vi. 240.

**occupation**—*A man of any,* a mechanic, vii. 118 (So Johnson explains the words; but Mr. Craik suspects that they mean more

than that—he does not add what; and Mr. Grant White queries if they signify "a man of action, a busy man").

"**occupy**;" *which was an excellent good word before it was ill sorted —As odious as the word*, iv. 340: In illustration of this passage Ritson cites the following "jest" from *Wits, Fits, and Fancies*, ed. 1614; "One threw stones at an yll-fauor'd old womans owle, and the olde woman said: Faith (sir knaue) you are well *occupy'd*, to throw stones at my poore owle, that doth you no harme. Yea marie (answered the wag), so would you be better *occupy'd* too (I wisse) if you were younge againe, and had a better face:" Here *ill sorted* means "ill associated." (Compare the 6th stanza of "*As I was ridinge by the way*," p. 29 of *Loose and humorous Songs*, printed from Percy's folio Ms. by the Early English Text Society: see too *A Satyr on Ri. Fletcher, Bp. of London*, in which his second wife, the widow of Sir Richard Baker, is termed, with a quibble, "a common *occupier*," p. xi. of the *Memoir of Beaumont and Fletcher*, prefixed to my ed. of their works.)

**occurrents**, occurrences, incidents, vii. 435.

**odd** *with him—To be*, To be at odds, to contend, with him, vi. 101.

**odd-even** *and dull watch o' the night—At this*, viii. 136: "This *odd-even* is simply the interval between twelve at night and one in the morning" (HENLEY; whose explanation is perhaps the right one).

**oddly**, unequally: *oddly poised*, vi. 31.

**odds**—*I shall win at the*, "I shall succeed with the advantage that I am allowed" (MALONE), vii. 430.

**'ods** *pittikins!* viii. 474: "Steevens's derivation from *God's my pity* is not quite correct. It is rather from *God's pity*, diminutively used by the addition of *kin*. In this manner we have *'od's bodikins*" (DOUCE).

**œilliads**, amorous glances, ogles (Fr. *œillade*), i. 372; viii. 92.

**o'er-count** *me of my father's house—Thou dost*, viii. 294; *O Antony, You have my father's house*, viii. 302: "*O'er-count* seems to be used equivocally, and Pompey perhaps meant to insinuate that Antony not only *out-numbered*, but had *over-reached* him. The circumstance here alluded to our author found in the old translation of Plutarch [by North]; 'Afterwards, when Pompey's house was put to open sale, Antonius bought it; but when they asked him money for it, he made it very straunge, and was offended with them'" (MALONE).

**o'er-crows**, crows over, triumphs over, overpowers, vii. 435.

**o'ergrown**—*So*, viii. 481: see note 60, viii. 481.

**o'erlooked**, bewitched: *o'erlook'd even in thy birth*, i. 448; *They have o'erlook'd me*, ii. 377.

**o'er-parted,** having too considerable a part or character assigned to him, ii. 243.

**o'er-perch,** to mount over, to fly over (as a bird to its perch), vi. 406.

**o'er-posting,** getting quickly over, iv. 317.

**o'er-raught,** over-reached, cheated: *o'er-raught of all my money,* ii. 13.

**o'er-raught,** overtook, overpassed: *certain players We o'er-raught on the way,* vii. 356.

**o'er-sized,** smeared, daubed over, "covered as with glutinous matter" (CALDECOTT), vii. 351.

**o'er-straw'd,** over-strewed, ix. 261.

**o'er-watch'd,** worn out with watching, vii. 182; viii. 47.

**o'er-wrested,** over-wound, over-strained (see *wrest*), vi. 25.

**of,** on: *of sleep* (on sleep=a-sleep: among other instances of "*on sleep*" cited by Malone *ad l.* is one from Gascoigne's *Supposes*, "I think they be *on* sleep"), i. 272; *of one horse,* iii. 157; *of my hawk or hound,* iii. 187; *bestow some precepts of this virgin,* iii. 260; *bestow of him,* iii. 363; *the box of the ear,* iv. 318; *A pox of this gout! or, a gout of this pox,* iv. 320; *revenged of her,* iv. 340; *God's blessing of your good heart,* iv. 346; *Of him that did not ask, but mock, bestow,* vi. 187; *take vengeance of such kind of men,* vi. 354; *I have an eye of you,* vii. 345; *And of all Christian souls,* vii. 402.

**of** *all loves:* see *loves—Of all.*

**offering** *side—We of the,* iv. 270: see note 107, iv. 270.

**officers** *of sorts,* officers of different degrees, iv. 423.

**offices,** "rooms or places at which refreshments are prepared or served out" (STEEVENS): *When all our offices have been oppress'd,* vii. 35; *All offices are open,* viii. 167.

**officious,** ready with their service: *be every one officious To make this banquet,* vi. 358.

**O** *ho, O ho!* i. 211: "This savage exclamation was originally and constantly appropriated by the writers of our ancient Mysteries and Moralities to the Devil; and has, in this instance, been transferred to his descendant Caliban" (STEEVENS): "But Shakespeare was led to put this ejaculation in the mouth of his savage by the following passage: 'They [the savages] seemed all very civill and very merry, showing tokens of much thankfulness for those things we gave them, which they expresse in their language by these words—*oh, oh!* often repeated.' *Abstract of James Rosier's Account of Captain Weymouth's Voyage. Purchas,* iv. 1661" (MALONE).

**old,** used as an augmentative in colloquial language,—meaning "plentiful, abundant, great:" *old cramps,* i. 212; *an old abusing*

*of God's patience and the king's English*, i. 375 ; *old coil*, ii. 147 ; *old swearing*, ii. 410 ; *old utis*, iv. 336 ; *old turning the key*, vii. 232. ("Faire le Diable de vauuert. *To play reaks, to keep an old coile, or horrible stirre; to make a hurlyburly.*" Cotgrave's *Fr. and. Engl. Dict.*: I believe I was the first to remark that the Italians use (or at least formerly used) "vecchio," in the same sense ;

> "Perchè Corante abbandonava il freno,
> E dette un *vecchio* colpo in sul terreno."
> Pulci, *Morg. Mag.* C. xv. st. 54;
>
> "E so ch' egli ebbe di *vecchie* paure."
> *Id.* C. xix. st. 30:

It is rather remarkable that Florio, in his *Dict.*, has not given this meaning of "vecchio.")

**old**, = *wold*, a plain open country, downs : *Swithold* (St. Withold) *footed thrice the old*, viii. 70.

**old** *ends*, a term used to signify "old quotations, old saws," &c., which it does in the second of the following passages ; but in the first of them the context proves that it refers to the formal conclusions of letters common in Shakespeare's time : *ere you flout old ends any further*, ii. 80 ; *With old odd ends stol'n out of holy writ*, v. 360.

**old** *lad of the castle*, iv. 206 : see introduction, iv. 198.

**old** *tale, my lord—Like the :* see *tale, my lord—Like the old.*

**Olivers** *and Rowlands*, v. 12 : "These were two of the most famous in the list of Charlemagne's Twelve Peers," &c. (WARBURTON) : *Rowland* = *Orlando.*

**O** *Lord, sir !* see *Lord, sir !—O.*

**omen**, a portentous event ; *prologue to the omen coming on*, vii. 304.

**on**, of : *If on the first*, iv. 183 ; *The master-cord on's heart*, v. 528 ; *to make catlings on*, vi. 76 ; *out on's own eyes*, vi. 110 ; *One on's father's moods*, vi. 147 ; *at very root on's heart*, vi. 171 ; *Worth six on him*, vi. 232 ; *i' the very throat on me*, vii. 233 ; *come out on's grave*, vii. 280 ; *i' the middle on's face*, viii. 36 ; *three on's*, viii. 70 ; *the rest on's body*, ibid. ; *i' the breech on us*, ix. 147 ; *fond on praise*, ix. 374.

**once**, sometime, at one time or other : *once to-night*, i. 417 ; *once weak ones*, v. 481 ; *that she must die once*, vii. 179.

**once**, once for all : *Once this*, ii. 30 ; *'tis once, thou lovest*, ii. 81 ; *Once, if he do require our voices*, vi. 180 : According to Mr. Staunton, *once* in these passages is equivalent to "For the nonce, for the occasion."

**one**, formerly, it would seem, pronounced like *on ;* and hence the quibble in the following passage ; *my gloves are on . . . . Why, then, this may be yours, for this is but one*, i. 294.

**oneyers**—*Great*, iv. 223 : see note 37, iv. 223.

**onion-ey'd**—*Am*, "I have my eyes as full of tears as if they had been fretted by onions" (JOHNSON), viii. 336.

**opal**, "a gem which varies its appearance [colours] as it is viewed in different lights" (STEEVENS), iii. 345 ; ix. 420.

**open**—*In*, "A Latinism [*in aperto*]," &c. (STEEVENS), v. 540.

**operant**, operative, active, vii. 65, 367.

**opinion**, credit, reputation : *redeem'd thy lost opinion*, iv. 294 ; *then we did our main opinion crush*, vi. 32 ; *Yet go we under our opinion still*, vi. 33 ; *purchase us a good opinion*, vii. 131 ; *spend* (squander) *your rich opinion*, viii. 174 ; *my name's opinion*, ix. 178.

**opinion**, self-opinion, conceit : *learned without opinion*, ii. 218 ; *haughtiness, opinion, and disdain*, iv. 253.

**opposite**, an adversary : *too unhurtful an opposite*, i. 514 ; *his opposite, the youth*, iii. 360 ; *your opposite hath in him*, &c., iii. 371 ; *bloody, and fatal opposite*, ibid. ; *weigh against his opposite*, iv. 322 ; *meeting of their opposite*, iv. 362 ; *Daring an opposite to every danger*, v. 458 (see note 126, v. 458) ; *discover him their opposite*, vi. 175 ; *An unknown opposite*, viii. 116 ; *opposites of such repairing nature* (see *repair*), v. 219.

**opposite**, adverse, hostile : *Be opposite with a kinsman*, iii. 351.

**opposition**, a combat, an encounter : *In single opposition*, iv. 215 ; *in single oppositions*, viii. 461.

**oppress**, to suppress : *The mutiny he there hastes t' oppress*, ix. 47.

**orb**, the orbit, the path of a plant : *move in that obedient orb again*, iv. 282.

**orb**, the circle in a field, known by the name of fairy-ring : *To dew her orbs upon the green*, ii. 270.

**orchard**, generally synonymous with *garden*, ii. 82, 97, 105 ; iii. 132, 359, 368 ; iv. 93, 307, 397 ; vi. 57, 400, 403, 419, 430, 444 ; vii. 325, 326 ; *orchard-end*, iii. 370 ; *orchard-walls*, vi. 405 ; *orchards*, vii. 165 ; ix. 419.

**order**—*Take :* see *take order*.

**ordinance**, "rank" (JOHNSON) : *one but of my ordinance*, vi. 206.

**ordinance**—*That slaves your :* see *slaves your*, &c.

**ordinant**, ordaining, decreeing, swaying, vii. 424.

**ordinary**, a public dining-table where each person pays his share : *for his ordinary pays his heart*, viii. 284 ; *I did think thee, for two ordinaries* ("while I sat twice with thee at table," JOHNSON), *to be a pretty wise fellow*, iii. 238.

**orgulous**, proud, haughty, vi. 5.

**ort**, a scrap, a leaving, vii. 78; *orts*, vi. 111; vii. 169; ix. 301 (The word is seldom found in the singular: "Orts, *Fragmenta, Mensæ reliquiæ.*" Coles's *Lat. and Engl. Dict.*: "*Orts*, The refuse of hay left in the stall by cattle." *Craven Dialect*).

**osprey**, "The Osprey or Fishing-Hawk, *Pandion haliœetus*" (see Yarrell's *Hist. of Brit. Birds*, vol. i. p. 25, sec. ed.), which was supposed to have the power of fascinating the fish it preyed on, vi. 243; *ospreys*, ix. 116.

**ostent**, a show, a display: ii. 359; iv. 507; ix. 14; *ostents*, ii. 370.

**ostentation**, a show, a display: *a mourning ostentation*, ii. 128; *some delightful ostentation*, ii. 221; *ostentation of despisèd arms*, iv. 140 (see note 55, iv. 140); *all ostentation of sorrow*, iv. 330; *Make good this ostentation*, vi. 158; *formal ostentation*, vii. 403; *Th' ostentation of our love*, viii. 314.

**othergates**, in another manner, iii. 390.

**ouches**, golden ornaments in the shape of a boss, but a term used to signify various ornaments,—jewels, iv. 338.

**ought** *him a thousand pound*, owed him, &c., iv. 265.

**ouphs**, elves, goblins, i. 434, 447: "Ouph, or Elf." Richardson's *Dict.*: "In a note on the former of these passages Steevens boldly tells us that '*Ouphe* is the Teutonic word for a fairy or goblin.' It may be; but Grimm quotes no other authority for the word than Shakespeare. He sees in it only another form of the cognate *Elf*; and speaks of a corresponding form in the middle High German *Ulf*, in the plural *Ulve*—'von den *ulven* entbunden werden'—and proves the identity of this *Ulp* with *Alp*, and consequently with our English *Elf*, from a Swedish song published by Arwiddson, in his collection of Swedish ballads, in one version of which the elfin king is called "Herr *Elfer*," and in the second, 'Herr *Ulfver*.'" Thoms's *Three Notelets on Shakespeare*, p. 76.

**ousel**, the blackbird (old Fr. *oisel*), iv. 352; *ousel-cock*, ii. 288: In a note on the name "The Ring Ouzel. *Turdus torquatus*," Yarrell observes, "The Blackbird is also sometimes called Ouzel and Ousel. Thus Shakespeare," &c. *Hist. of Brit. Birds*, vol. i. p. 218, sec. ed.

**out-breasted**, out-voiced, out-sung, ix. 212: see *breast.*

**outlook**, to face down, iv. 83.

**outrage**—*Clamorous*, v. 65; *the mouth of outrage*, vi. 482: see note 142, vi. 482.

**out-vied**, iii. 141: see *vie.*

**outward** *man*—*An*, "One not in the secret of affairs" (WARBURTON), iii. 248.

**overhold,** to keep up, to over-estimate, vi. 49 (This word is not to be found in the *Dictionaries* of Johnson, Richardson, Webster, &c.).

**over-lusty,** over-saucy, iv. 472.

**overpass'd** *thy days,* passed away, spent, thy days, v. 43.

**over-red,** to cover over with red, vii. 282.

**overscutched** *huswives,* over-whipped strumpets, iv. 361 (Cotgrave has "A scutcher, *Verge, houssiue.*" *Fr. and Engl. Dict.;* and Ray gives "An overswitcht house-wife, *i.e.* a whore." *North Country Words,* p. 47, ed. 1768): but Malone, inclining to believe that *overscutched* "is used in a wanton sense," quotes from *Maroccus Extaticus,* 1595, "his private *scutcherie* hurts [wounds] not the commonwealth farther than that his whore shall have a house rent-free." p. 15, ed. Percy Soc.

**oversee** *this will—Thou, Collatine, shalt,* ix. 307: "*Overseers* were frequently added in Wills from the superabundant caution of our ancestors; but our law acknowledges no such persons, nor are they (as contradistinguished from executors) invested with any legal rights whatsoever. In some old Wills the term *overseer* is used instead of *executor,*" &c. (MALONE).

**over-swear,** to swear over again, iii. 393.

**overture,** an opening, a discovery, a disclosure: *You had only in your silent judgment tried it, Without more overture,* iii. 428; *the overture of thy treasons,* viii. 81.

**owe,** to own, to have, to possess: *That such an ass should owe them,* i. 347; *As they themselves would owe them,* i. 474; *Owe and succeed this weakness,* i. 497; *the house I owe,* ii. 28; *Which native she doth owe,* ii. 171; *all perfections that a man may owe,* ii. 174; *All the power this charm doth owe,* ii. 282; *the wealth I owe,* iii. 246; *ourselves we do not owe* ("we are not our own masters," STEEVENS), iii. 332; *which owe a moiety of the throne,* iii. 442; *England did never owe so sweet a hope,* iv. 288; *But owe thy pride thyself,* vi. 211; *the disposition that I owe,* vii. 253; *targets like the men that owe them,* viii. 345; *which you make more rich to owe,* ix. 92; *that praise which Collatine doth owe,* ix. 274; *the noblest grace she ow'd,* i. 239; *That blood which ow'd the breadth of all this isle,* iv. 65; *the party that owed it,* iv. 313; *the prince that ow'd that crown,* v. 427; *seeming ow'd* (his own), ix. 425; *Which thou ow'dst yesterday,* viii. 194; *no sound that the earth owes,* i. 214; *the jeweller that owes the ring,* iii. 306; *which you truly owe To him that owes it,* iv. 23; *all the treasure that thine uncle owes,* iv. 61; *That owes two buckets,* iv. 170; *that dear perfection which he owes,* vi. 405; *those infirmities she owes,* viii. 13; *The name thou ow'st not,* i. 215; *Lend less than thou owest,* viii. 27; *who ow'st his strength,* ix. 114; *that fair thou owest,* ix. 341; *owing not a hair-worth of white,* ix. 215.

owl *was a baker's daughter—They say the*, vii. 397: "This is a common story among the vulgar in Gloucestershire, and is thus related; 'Our Saviour went into a baker's shop where they were baking, and asked for some bread to eat. The mistress of the shop immediately put a piece of dough into the oven to bake for him; but was reprimanded by her daughter, who insisting that the piece of dough was too large, reduced it to a very small size. The dough, however, immediately afterwards began to swell, and presently became of a most enormous size. Whereupon the baker's daughter cried out 'Heugh, heugh, heugh;' which owl-like noise probably induced our Saviour for her wickedness to transform her into that bird.' This story is often related to children, in order to deter them from such illiberal behaviour to poor people" (DOUCE): On legends similar to this, see Thoms's *Three Notelets on Shakespeare*, p. 110.

owls, *and sprites—But goblins*, ii. 25: Here Steevens cites from Breton's *Cornucopiæ, Pasquil's Night-cap*, &c., 1612, p. 38,

> "No *owles*, hobgoblins, ghosts, nor water-spright;"

and Malone, from Copley's *Fig for Fortune*, 1596, p. 63,

> "No bug, no bale, nor horrid *owlerie*."

own—*When no man was his*, When no man was in his senses, i. 272.

oxlips, ii. 278; iii. 466: "*Oxlip* (Primula elatior) grows in woods and pastures, and blooms in April and May. It is a handsome plant like the cowslip, but larger." Beisly's *Shakspere's Garden*, &c., p. 46: As to the epithet *bold* applied to *oxlips* in the second of the passages referred to above, see note 98, iii. 466.

oyes (*oyez*, hear ye, Fr.), the usual introduction to a proclamation or advertisement of the public crier, i. 446; vi. 97.

## P.

pace *goes backward, with a purpose It hath to climb—That by a*, "That goes backward step by step, with a design in each man to aggrandise himself, by slighting his immediate superior" (JOHNSON), vi. 24.

paced *yet—She's not*, "She has not yet learned her *paces*" (MALONE), ix. 80.

pack, "to practise unlawful confederacy or collusion" (JOHNSON): *Go pack* ("contrive insidiously," STEEVENS) *with him*, vi. 337; *were he not pack'd* (confederate) *with her*, ii. 61; *pack'd* (confederate) *in all this wrong*, ii. 143.

pack *cards*, to sort or shuffle the cards unfairly: *Pack'd cards with Cæsar*, viii. 352.

**packing**, iniquitous collusion, underhand contrivance: *Here's packing, with a witness*, iii. 183.

**Pacorus**, *Orodes—Thy*, viii. 303: "Pacorus was the son of Orodes, king of Parthia" (STEEVENS).

**paction**, a compact, a contract, an alliance, iv. 522.

**paddock**, a toad, vii. 386.

**Paddock**, a familiar spirit, in the shape of a toad, vii. 203.

**pagan** "seems to have been a cant term, implying irregularity either of birth or manners" (STEEVENS): *What a pagan rascal is this!* iv. 228; *What pagan* (prostitute) *may that be?* iv. 333; *Bond slaves and pagans*, viii. 141.

**page**, to follow as a page: *page thy heels*, vii. 72.

**paid**, beaten: see first *pay*.

**paid**, punished, dispatched, &c.: see second *pay*.

**pain**, a penalty, a punishment: *Accountant to the law upon that pain*, i. 496.

**painted** *cloth—You will be scraped out of the*, ii. 243; *I answer you right painted cloth, from whence you have studied your questions*, iii. 52; *Lazarus in the painted cloth*, iv. 274; *by a painted cloth be kept in awe*, ix. 278; *set this in your painted cloths*, vi. 127: *Painted cloth*, used as hangings for rooms, was cloth or canvas, painted in oil, representing various subjects, with devices and mottoes or proverbial sayings interspersed: it has been erroneously explained to mean "tapestry." (The following homely story is related by the honest water-poet;

> "There's an old speech, a Tayler is a Thiefe,
> And an old speech he hath for his reliefe,
> I'll not equiuocate, I'll giue him's due,—
> He (truly) steales not, or he steales not, true.
> Those that report so, mighty wrong doe doe him,
> For how can he steale that, that's brought vnto him?
> And it may be they were false idle speeches,
> That one brought cotton once, to line his breeches,
> And that the Tayler laid the cotton by,
> And with old *painted cloth* the roome supply,
> Which as the owner (for his vse) did weare,
> A nayle or sceg by chance his breech did teare,
> At which he saw the linings, and was wroth
> For Diues and *Lazarus on the painted cloth*,
> The Glutton's dogs, and hels fire hotly burning,
> With fiends and fleshhookes, whence ther's no returning.
> He rip'd the other breech, and there he spide
> The pamper'd Prodigall on cockhorse ride;
> There was his fare, his fidlers, and his whores,
> His being poore, and beaten out of doores,
> His keeping hogs, his eating huskes for meat,
> His lamentation, and his home retreat,
> His welcome to his father, and the feast,
> The fat calfe kill'd, all these things were exprest.

These transformations fild the man with feare,
That he hell-fire within his breech should beare;
He mus'd what strange inchantments he had bin in,
That turn'd his linings into *painted linen.*
His feare was great, but at the last to rid it,
A wizard told him, 'twas the Tayler did it."
*A Thiefe*, p. 119; Taylor's *Workes*, 1630:

I add a specimen of painted-cloth poetry, which has been preserved by the same writer, who copied it from the walls of a room at the Star in Rye in the year 1653;

"And as upon a bed I musing lay,
The chamber hang'd with *painted cloth*, I found
My selfe with sentences beleaguerd round:
There was Philosophy and History,
Poetry, Ænigmatick mystery.
I know not what the town in wealth may be,
But sure I on that chamber walls did see
More wit than al the town had, and more worth
Then my unlearned Muse can well set forth.
I will not hold my reader in dilemma,
This truly, lying, I transcribed them a.
*No flower so fresh, but frost may it deface,*
*None sits so fast, but hee may lose his place.*
*'Tis concord keeps a realme in stable stay,*
*But discord brings all kingdomes to decay.*
*No subject ought (for any kinde of cause)*
*Resist his prince, but yeeld him to the lawes.*
*Sure God is just, whose stroake delayed long*
*Doth light at last with paine more sharpe and strong.*
*Time never was, nor n'ere I thinke shall be,*
*That truth (unshent) might speake, in all things free.*
This is the sum, the marrow, and the pith,
My lying chamber was adorned with:
And 'tis supposed, those lines written there
Have in that roome bin more then 40 yeare."
*The Certain Travailes of an uncertain Journey*, &c., 1653, p. 19.)

**painted** *one way like a Gorgon, The other way's a Mars—Though he be*, viii. 292, 293: "An allusion to the 'double' pictures in vogue formerly, of which Burton says,—'Like those double or turning pictures; stand before which you see a fair maid, on the one side an ape, on the other an owl.' And Chapman, in 'All Fools,' act i. sc. 1,

'But like a couzening picture, which *one way*
*Shows like a crow, another like a swan.*'" (STAUNTON).

**painted** *upon a pole*, "that is, on cloth suspended on a pole" (MALONE), vii. 292.

**pajock**, vii. 371: Here *pajock* certainly means "peacock:" I have often heard the lower classes in the north of Scotland call the peacock "pea-*jock*;" and their almost invariable name for the turkey-cock is "bubbly-*jock*."

**palabras**, ii. 120; *paucas pallabris*, iii. 99: The former is equivalent to, and the latter is a corruption of, the Spanish *pocas pala-*

*bras, i.e.* "few words;" a phrase which, as it would seem from various passages of our early writers, was formerly current even among the vulgar in England.

**palates** *theirs—You are plebeians . . . the great'st taste Most*, vi. 195: "The plain meaning is, 'that senators and plebeians are equal, when the highest taste is best pleased with that which pleases the lowest,' &c." (STEEVENS): "I think the meaning is, the plebeians are no less than senators, when, the voices of the senate and the people being blended together, the predominant taste of the compound smacks more of the populace than the senate" (MALONE).

**pale**, paleness: *a sudden pale*, ix. 243.

**pale**, to make pale: *to pale his uneffectual fire*, vii. 328.

**pale**, to enclose as with a pale, to encompass, to encircle: *pale your head in Henry's glory*, v. 243; *palèd in with rocks*, viii. 432; *pales in the flood with men*, iv. 507; *Whate'er the ocean pales*, viii. 300.

**pale**—*The red blood reigns in the winter's*, iii. 457: "The meaning is, 'the red, the *spring* blood now *reigns o'er* the parts lately under the *dominion of winter*.' The *English pale*, the *Irish pale*, were frequent expressions in Shakespeare's time; and the words *red* and *pale* were chosen for the sake of the antithesis" (FARMER): Qy. is any thing more meant than that "the red blood reigns in the place of the pale blood of winter"?

**pale**—*Then, if you can, Be*, viii. 428: A passage which has been both mispointed and misinterpreted: it really means "Then, if you can (*i.e.* if anything has power to make you change colour), be pale (become pale at the sight of this)."

**pall**, to cloak, to wrap: *pall thee in the dunnest smoke of hell*, vii. 218.

**palled** *fortunes*, decayed, waned, impaired fortunes, viii. 300.

**palliament**, a robe, vi. 282.

**palm** *in Athens again, and flourish—A*, vii. 85: "The righteous shall flourish like the palm tree." *Psalm* xcii. 12.

**palter**, "to shuffle, to equivocate, to act or speak unsteadily or dubiously with the intention to deceive" (CRAIK), vi. 51, 108; vii. 130, 292; viii. 324.

**pang**, to give violent pain to, to torture: *how thy memory Will then be pang'd by me*, viii. 445; *a sufferance panging As soul and body's severing*, v. 505.

**pansies**, *that's for thoughts*, vii. 401 (where Ophelia seems to be addressing Laertes): The *pansy* is the *viola tricolor*, called also *heart's-ease*, *love-in-idleness*, &c.: it "*is for thoughts*," on account of its name,—from the Fr. *pensée*.

**pantaloon,** iii. 42, 143: *Il Pantalone* means properly one of the regular characters in the old Italian comedy: "There are four standing characters that enter into every piece that comes on the stage, the Doctor, Harlequin, *Pantalone*, and Coviello. . . . . *Pantalone* is generally an old cully." Addison's *Remarks on Several Parts of Italy*, &c., pp. 101–2, ed. 1705.

**pantler,** the servant who took care of the pantry or of the bread, iii. 463; iv. 344, 346; viii. 422.

**paper**—*Give away thyself in*, vii. 26: Here *paper* is explained "securities:" see note 49, vii. 26.

**papers**—*He*, He registers, sets down in writing, v. 471 (Mr. Grant White, in his *Supplementary Notes*, cites from Warner,

> "Set is the soueraigne sonne did shine when *paperd* last our penne."
> *Cont. of Albions England*, chap. 80, ed. 1606).

**parallel** *course*—*To counsel Cassio to this*, "[To this] course level, and even with his design" (JOHNSON), viii. 178.

**parcel,** a part: *the lips is parcel of the mouth*, i. 367; *a branch and parcel of mine oath*, ii. 57; *his eloquence the parcel* (item) *of a reckoning*, iv. 234; *no parcel of my fear*, v. 325; *men's judgments are A parcel of their fortunes* ("*i.e.*, as we should say at present, 'are of a piece with them,'" STEEVENS), viii. 327; *Though parcel of myself*, ix. 197; *mark'd him In parcels*, iii. 66; *The parcels and particulars of our grief*, iv. 371; *Whereof by parcels she had something heard*, viii. 147.

**parcel** *the sum of my disgraces by Addition of his envy!—That mine own servant should*, "The meaning, I think, either is, 'That this fellow should add one more parcel or *item* to the sum of my disgraces, namely, his own malice,' or 'that this fellow should *lot up* the sum of my disgraces, and add his own malice to the account'" (MALONE), viii. 371.

**parcel-bawd,** part bawd, half bawd, i. 476.

**parcel-gilt** *goblet*, iv. 326: "*Parcel-gilt* means what is now called by artists *partly-gilt*; that is, where part of the work is gilt, and part left plain or ungilded" (MALONE).

**pardonnez** *moi*—*Say*, iv. 186: "That is, *excuse me*, a phrase used when anything is civilly denied" (JOHNSON).

**Parish-garden,** a vulgarism for *Paris-garden*, the famous bear-garden in Southwark, v. 569: "Paris-Garden is the place on the Thames bankside at London, where the bears are kept and baited; and was anciently so called from Robert de Paris, who had a house and garden there in Richard the Second's time," &c. Blount's *Glossographia*, 1681, p. 473.

**parish-top,** iii. 318: A large top was formerly kept in every

village, to be whipped in frosty weather, that the peasants might be kept warm by exercise, and out of mischief, while they could not work" (STEEVENS).

**paritors**, ii. 190: An *apparitor*, or *paritor*, is an officer of the Bishop's Court, who carries out citations: as citations are most frequently issued for fornication, the *paritor* is put under Cupid's government" (JOHNSON).

**parle**, a parley, i. 286; iii. 114; iv. 22 (twice), 106, 154, 456; *Rome's emperor, and nephew, break the parle* ("Dr. Johnson makes the sense '*begin* the parley.' Is it not rather '*break off* this sort of discourse'? for Lucius and Saturninus had already *begun* the parley by sparring language: to prevent the continuance of it Marcus interferes, by declaring that their quarrels must be adjusted by gentle *words*," DOUCE), vi. 359.

**parle**, to parley: *to parle, to court, and dance*, ii. 228; *their parling looks*, ix. 274.

**parlous**, a corruption of *perilous*—alarming, amazing, keen, shrewd: ii. 285; iii. 45; v. 382, 389; vi. 388.

**parlously**, perilously—amazingly, ix. 147.

**parmaceti**, a corrupt form of *spermaceti*, iv. 213.

**parrot**, "*Beware the rope's-end*"—*Prophesy like the*, ii. 49; *I cry, a rope! a rope!* v. 18: On the first of these passages Warburton observes; "This alludes to people's teaching that bird unlucky words; with which, when any passenger was offended, it was the standing joke of the wise owner to say, 'Take heed, sir, my parrot prophesies.' To this Butler hints, where, speaking of Ralpho's skill in augury, he says [*Hudibras*, P. i. C. i.],

> 'Could tell what subtlest parrots mean,
> That speak, and think contrary clean;
> What member 'tis of whom they talk,
> When they cry *rope*, and *walk, knave, walk.*'"

**part**, partly: *And, part, being prompted by your present trouble*, iii. 374; *Doth part his function* ("Partly performs his office," MALONE), *and is partly blind*, ix. 388.

**part**, a party: *the frozen bosoms of our part*, v. 216; *all our present part*, v. 218; *to show a noble grace to both parts*, vi. 256; *Praying for both parts*, viii. 310.

**part**, to depart: *we shall part with neither*, ii. 29; *An thou let her part so*, iii. 319; *An you part so*, ibid.; *part Into this sea of air*, vii. 62; *France in choler parted*, viii. 18; *When we with tears parted Pentapolis*, ix. 102.

**partake**, to extend participation of: *your exultation Partake to every one*, iii. 510; *our mind partakes her private actions to your secrecy*, ix. 12.

**partake,** to take part: *When I, against myself, with thee partake,* ix. 406.

**partaker,** a partner, a confederate: *your partaker Pole,* v. 38.

**parted** *so much honesty among 'em—They had,* "They had *shared,* &c., *i.e.* had so much honesty among them" (STEEVENS), v. 561.

**parted**—*How dearly ever,* "However excellently endowed, with whatever *dear* or precious *parts* enriched or adorned" (JOHNSON), vi. 68.

**partial** *slander—A,* "The reproach of partiality" (JOHNSON), iv. 117.

**partialize,** to make partial, iv. 104.

**participate,** participant, participating: *mutually participate,* vi. 136.

**particularly**—*My free drift Halts not,* "My design does not stop at any single character" (JOHNSON), vii. 7.

**partisan,** a kind of pike or halberd, vii. 304, viii. 298; *partisans,* vi. 376, 377; viii. 478. ("The partizan may be described as a sharp two-edged sword placed on the summit of a staff for the defence of foot-soldiers against cavalry," FAIRHOLT.)

**Partlet** *here—Thy Dame,* iii. 434; *Dame Partlet the hen,* iv. 263: "*Dame Partlet* is the name of the hen in the old story-book of *Reynard the Fox;* and in Chaucer's tale of *The Cock and the Fox* the favourite hen is called dame *Pertelote*" (STEEVENS): So named from *partlet,* a woman's ruff or band, because a hen has frequently a kind of ruff or ring of feathers on her neck.

**party,** a part: *Which on thy royal party granted once,* iv. 157.

**party-verdict** *gave—Whereto thy tongue a,* iv. 117: "*i.e.* you had yourself a part or share in the verdict that I pronounced" (MALONE).

**pash,** "to strike a thing with such force as to crush it to pieces" (Gifford's note on *Massinger's Works,* vol. i. p. 38, ed. 1813), vi. 51; *pashed,* vi. 120.

**pash,** *and the shoots that I have,* &c.—*Thou want'st a rough,* iii. 409: "In connection with the context, signifies—'to make thee a *calf* thou must have the *tuft* on thy forehead and the *young horns* that *shoot* up in it, as I have'" (HENLEY): "You tell me (says Leontes to his son) that you are like me; that you are my calf. I am the *horned* bull: thou wantest the *rough head and the horns* of that animal, completely to resemble your father" (MALONE): "A mad *Pash,* a Mad-brain. *Chesh.*" Ray's *North Country Words,* p. 48, ed. 1768: "*Pash.* The head, rather a ludicrous term." Jamieson's *Etym. Dict. of the Scot. Language.*

**pass,** to surpass, to exceed limits, to pass belief: *so cried and shrieked at it, that it passed,* i. 369; *so laughed, that it passed,* vi. 16; *Why,*

*this passes!* i. 429; *He passes*, vii. 5; *a passing shame*, i. 287; *her passing deformity*, i. 296; *O passing traitor*, v. 314.

**pass**, to die: *let him pass peaceably*, v. 177; *Thus might he pass indeed*, viii. 95; *O, let him pass!* viii. 122.

**pass**, to pass sentence: *That thieves do pass on thieves*, i. 475; *we may not pass upon his life*, viii. 78; *passing on the prisoner's life*, i. 475.

**pass**, to care for, to regard: *As for these silken-coated slaves, I pass not*, v. 187 ("I passe not for it. *Il ne m'en chaut, ie ne m'en soucie point.*" Cotgrave's *Fr. and Engl. Dict.*).

**pass**, to assure, to convey: *And pass my daughter a sufficient dower*, iii. 174.

**passable**, that may be passed through: *a passable carcass*, viii. 393.

**passable**, sufficient to procure a pass or admission: *the virtue of your name Is not here passable*, vi. 249.

**passado**, a pass or motion forwards (a fencing term), ii. 173; vi. 413, 426: What follows is quoted by Capell from the translation of Vincentio Saviolo's *Practise of the Duello*, 1595; "If your enemy be first to strike at you, and if at that instant you would make him a *passata* or remove, it behoveth you to be very ready with your feet and hand, and being to passe or enter, you must take heede, &c. H 3 . . . . or in both these false thrusts, when he beateth them by with his rapier, you may with much sodainnesse make a *passata* with your lefte foote, and your dagger commaunding his rapier, you maie give him a *punta, either dritta* or *riversa*. K 2." *The School of Shakespeare*, p. 229.

**passage**—*For his*, "As to order taken for *the ceremony of conveying* him" (CALDECOTT), vii. 436.

**passage**, the moving to and fro, the crossing, of passengers: *in the stirring passage of the day*, ii. 31; *no watch? no passage?* ("no passengers? nobody going by?" (JOHNSON), viii. 229.

**passage**, a passing away: *Might but redeem the passage of your age!* v. 43.

**passed** *the careers—And so conclusions*, i. 365; *he passes some humours and careers*, iv. 434: "[In the first of these passages] Bardolph means to say, 'and so in the *end* he reeled about . . . like a horse *passing a carier*. To *pass a carier* was a technical term" (MALONE): "It was the same as *running a career*, or galloping a horse violently backwards and forwards, stopping him suddenly at the end of the career" (DOUCE).

**passes**—*Hath look'd upon my*, i. 550: Here *passes* has been explained "artful devices, deceitful contrivances," and "courses."

**passing** (used adverbially), exceedingly: *passing fair*, i. 344; ii. 207;

vi. 382; *passing fell*, ii. 271; *passing short*, iii. 66; *passing excellent*, iii. 103; *a passing merry one*, iii. 472; *passing light in spirit*, iv. 373; *passing cowardly*, vi. 140.

**passion**, sorrow, emotion: *I must speak in passion*, iv. 242; *A mother's tears in passion for her son*, vi. 279; *the tender boy, in passion mov'd*, vi. 325; *I feel my master's passion* ("suffering," STEEVENS), vii. 39; *I have much mistook your passion* ("the nature of the feelings from which you are now suffering," STEEVENS), vii. 111; *You shall offend him, and extend* (prolong) *his passion*, vii. 250; *passion in the gods*, vii. 352; *well-painted passion*, viii. 215; *This borrow'd passion*, ix. 77; *his passions move me*, v. 244 (see note 41, v. 244).

**passion**, to express sorrow or emotion: *Ariadne, passioning For Theseus' perjury*, i. 344; *Dumbly she passions*, ix. 258.

**passionate**, sorrowful: *She's sad and passionate* ("a prey to mournful sensations," STEEVENS) *at your highness' tent*, iv. 33.

**passionate**, to express passionately: *And cannot passionate our tenfold grief*, vi. 324.

**passy-measures** *pavin—A*, iii. 390: see note 121, iii. 390.

**past-proportion**—*The*, vi. 38: see note 48, vi. 38.

**pastry**, a room where pastry is made ("A Pastery, *pistrina, placentiaria.*" Coles's *Lat. and Engl. Dict.*), vi. 461.

**patch**, properly a domestic fool, and used also as a term of contempt (perhaps from the Italian *pazzo*, or from his wearing a *patched* or parti-coloured coat: compare: *patched fool*): *Thou scurvy patch*, i. 243; *idiot patch!* ii. 27; *What patch is made our porter?* ibid.; *were there a patch set on learning*, ii. 199; *The patch is kind enough*, ii. 363; *What soldiers, patch?* vii. 282; *A crew of patches*, ii. 291 ("It has been supposed that this term [*patch*] originated from the name of a fool belonging to Cardinal Wolsey, and that his parti-coloured dress was given to him in allusion to his name. The objection to this is, that the motley habit worn by fools is much older than the time of Wolsey. Again, it appears that *Patch* was an appellation given not to one fool only that belonged to Wolsey. There is an epigram by Heywood, entitled *A saying of Patch my Lord Cardinal's foole;* but in the epigram itself he is twice called *Sexten*, which was his real name. In a manuscript Life of Wolsey by his gentleman usher Cavendish [now well known from the printed copy] there is a story of another fool belonging to the Cardinal, and presented by him to the King. A marginal note states that 'this foole was callid *Master Williames*, owtherwise called *Patch*.' In Heylin's *History of the Reformation* mention is made of another fool called *Patch* belonging to Elizabeth. But the name is even older than Wolsey's time; for in some household accounts of Henry the Seventh

there are payments to a fool who is named *Pechie* and *Packye*. It seems therefore more probable on the whole that fools were nick-named *Patch* from their dress; unless there happen to be a nearer affinity to the Italian *pazzo*, a word that has all the appearance of a descent from *fatuus*. This was the opinion of Mr. Tyrwhitt in a note on *A Midsummer-night's Dream*, act iii. sc. 2. But although in the above instance ['The *patch* is kind enough,'—*The Merchant of Venice*, act. ii. sc. 5], as well as in a multitude of others, a *patch* denotes a fool or simpleton, and, by corruption, a clown, it seems to have been occasionally used in the sense of *any low or mean person*. Thus in the passage in *A Midsummer-night's Dream* just referred to, Puck calls Bottom and his companions *a crew of patches, rude mechanicals*, certainly not meaning to compare them to pampered and sleek buffoons. Whether in this sense the term have a simple reference to that class of people whose clothes might be pieced or *patched* with rags; or whether it is to be derived from the Saxon verb *pæcan*, to deceive by false appearances, as suggested by the acute and ingenious author of *The diversions of Purley*, must be left to the reader's own discernment." DOUCE).

**patched**—*Any thing that's mended is but*, iii. 324: "Alluding to the *patched* or parti-coloured garment of the [domestic] fool" (MALONE).

**patched** *fool*, a fool in a parti-coloured dress, ii. 314: compare *motley* and *motley-fool*—*A*.

**patchery**, roguery, vi. 46; vii. 88.

**pathetical**, affectedly and fantastically serious [?]: *a most pathetical nit!* ii. 197; *the most pathetical* ("piteously moaning, passionate,' CALDECOTT) *break-promise*, iii. 72.

**patience** *is for poltroons*, v. 227: So the Italian proverb, *Pazienza è pasto di poltroni*.

**patience** *perforce*, patience of necessity: *Patience perforce with wilful choler meeting*, vi. 397; *Meantime, have patience.* Clar. *I must perforce*, v. 339: In these passages is an allusion to the proverbial saying, "Patience perforce is a medicine for a mad dog." Ray's *Proverbs*, p. 145, ed. 1768.

**patient**, or *patience*, to make patient, to tranquillise: *Patient yourself, madam*, vi. 279 (Compare, in *The Famous Historye of Captain Thomas Stukeley*, 1605,

"Sir Thomas, *patience* but *yourselfe* awhile." Sig. A 2 verso).

**patines**, ii. 413; see note 81, ii. 413: "A *Patine* is [properly] the small flat dish or plate [for holding the bread] used with the chalice, in the administration of the eucharist. In the time of popery, and probably in the following age, it was commonly made of gold" (MALONE).

**patronage,** to patronise, to support, to defend, v. 45, 60.

**pattern,** an instance, an example: *this pattern of thy butcheries,* v. 342; *Thou cunning'st pattern of excelling nature,* viii. 233; *this pattern of the worn-out age,* ix. 312; *the patterns of his foul beguiling,* ix. 419.

**pauca** (a cant expression), the abbreviation of *pauca verba:* i. 364; iv. 433.

**paucas** *pallabris:* see *palabras.*

**Paul's,** *and he'll buy me a horse in Smithfield: an I could get me but a wife in the stews, I were manned, horsed, and wived—I bought him in,* iv. 314; *That it may be to-day read o'er in Paul's,* v. 404: "In *The Choice of Change* [by N. Breton], 1598, 4to, it is said 'a man must not make choyce of three things in three places—of a wife in Westminster, of a servant in Paules, or of a horse in Smithfield; lest he chuse a queane, a knave, or a jade'" (REED): "The body of old St. Paul's church in London was a constant place of resort for business and amusement. Advertisements were fixed up there, bargains made, servants hired, politics discussed, &c. &c." Nares's *Gloss.* in v. "Paul's, St."

**paved** *fountain,* a fountain with a pebbly bottom, ii. 273.

**pavin:** see note 121, iii. 390.

**pax,** iv. 463 (twice): This was a small plate of metal—either of precious or of coarser metal—which, during a certain part of the mass, was tendered to the laity to be kissed: it was also named *osculatorium:* on its surface was engraved or embossed some religious subject, generally the Crucifixion. (Benvenuto Cellini, in his *Vita,* mentions the *paci* made by Ambrogio Foppa, called Caradosso; and Molini, in a note on the passage, remarks; "*Paci* si chiamano quelle tavolette con immagini sacre che si porgono a baciare nelle chiese. Nel Vocab, manca l' esempio al § 10 della voce *pace* in questo significato." See pp. 50 and 499 of the (best) ed. of that most interesting biography, printed at Firenze, 1830, 12mo.)

**pay,** to beat ("To Pay (beat), *Cædo, Percutio.*" Coles's *Lat. and Engl. Dict.*): *Here's that, I warrant you, will pay them all* (with a quibble), ii. 48; *I paid nothing for it neither, but was paid for my learning* (with a quibble), i. 437.

**pay,** to punish, to dispatch, (in slang phraseology) to settle: *'Mass, you'll pay him then!* ("To *pay,* in old language, meant to *thrash* or *beat;* and here signifies to *bring to account,* to *punish,*" MALONE), iv. 479; *two I am sure I have paid,* iv. 237; *seven of the eleven I paid,* ibid.; *I have paid Percy,* iv. 291; *He was paid for that,* viii. 472; *sorry that you have paid too much, and sorry that you are paid* (a quibble—"overcome by the drink") *too much,* viii. 494.

**pay**, to requite, "to hit" (MALONE): *on the answer, he pays you as surely as your feet hit the ground they step on*, iii. 372.

**pay** *down for our offence by weight*, "pay the full penalty" (WARBURTON), i. 466.

**payment**, a punishment: *If he come to-morrow, I'll give him his payment*, iii. 9.

**peach**, to impeach, to accuse, to inform against, iv. 225; *peaches*, i. 529.

**peak**, to become emaciated: *Shall he dwindle, peak, and pine*, vii. 209.

**peak**, to mope, to be spiritless: *peak, Like John-a-dreams*, vii. 354; *the peaking* (sneaking, pitiful) *cornuto her husband*, i. 420.

**pearl** *that pleas'd your empress' eye—The*, vi. 347: Alluding to the proverb, "Black men are pearls in beauteous ladies' eyes:" see *Black men*, &c.

**peascod** *instead of her; from whom I took two cods, and, giving her them again, said*, &c.—*I remember the wooing of a*, iii. 32: Here *peascod* means "a peascod-branch," and *cods* signify "pods," as in the following passage of Camden's *Remains concerning Britain*, &c.; "King Richard the Second . . . . also used a *pescod branch* with the *cods* open, but the pease out, as it is upon his robe in his monument at Westminster." p. 453 (*Impresses*), ed. 1674; and so Coles, "A Cod (husk), *Siliqua, Folliculus.*" *Lat. and Engl. Dict.*: To explain Touchstone's words more fully,—"I remember the wooing of a peascod-branch instead of Jane Smile; from which peascod branch I took two pods, and giving them again to the peascod-branch, who represented my mistress Jane Smile, I said," &c.: On *whom*, used in the present passage for *which*, see note 207, vii. 93: "Our ancestors," observes Mr. Halliwell, "were frequently accustomed in their love-affairs to employ the divination of a peascod," &c.; and something of the same kind appears to have been practised by rustic lovers at a comparatively recent period, if Gay has faithfully described the manners of his time; for in his *Fourth Pastoral* I find Hobnelia says,

> "As peascods once I pluck'd, I chanc'd to see
> One that was closely fill'd with three times three,
> Which when I cropp'd I safely home convey'd,
> And o'er my door the spell in secret laid," &c.:

In the two following passages of Shakespeare *peascod* bears its usual signification, "the husk that contains the peas;" *As a squash is before 'tis a peascod*, iii. 327; *a shealed peascod*, viii. 30.

**peat**, a pet, a fondling, a darling, iii. 113.

**pedant**, a teacher of languages, a schoolmaster, ii. 189, 241 (twice); iii. 142, 144, 145, 164, 361.

**pedascule,** iii. 144: "He should have said *Didascale;* but thinking this too honourable, he coins the word *Pedascule,* in imitation of it, from *pedant*" (WARBURTON): "I believe it is no coinage of Shakspeare's; it is more probable that *it lay in his way, and he found it*" (STEEVENS).

**peel'd,** having a shaven crown, tonsured: *Peel'd priest,* v. 18: see note 35, v. 18.

**peer** *out, peer out!* "appear horns!" (JOHNSON), i. 426.

**peevish** appears to have generally signified, during Shakespeare's days, "silly, foolish, trifling," &c.; and such would seem to be its import in the greater number of the following passages, though, no doubt, the word was formerly used to signify, as now, "pettish, perverse," &c.: *peevish girl,* i. 348; *he is something peevish* (foolish) *that way,* i. 375 (where Malone thinks that *peevish* is Mrs. Quickly's blunder for *precise*—wrongly; see Gifford's note on *Massinger's Works,* vol. i. p. 71, ed. 1813); *peevish sheep,* ii. 41; *peevish officer,* ii. 52; *peevish boy,* iii. 65; v. 38, 419; *peevish messenger,* iii. 331; *peevish self-will'd harlotry,* iv. 253; vi. 458; *peevish fellow,* iv. 471; *peevish broil,* v. 47; *peevish tokens,* v. 91; *peevish fool,* v. 324; *peevish brat,* v. 355; *peevish course,* v. 385; *peevish-fond,* v. 435; *peevish vows,* vi. 113; *peevish schoolboy,* vii. 187; *this peevish odds,* viii. 174; *peevish jealousies,* viii. 227; *he Is strange and peevish,* viii. 407.

**Peg-a-Ramsey,** iii. 338, where see foot-note.

**peise,** to weigh down, to oppress: *Lest leaden slumber peise me down to-morrow,* v. 447.

**peise,** to poise, to balance: *The world, who of itself is peisèd well,* iv. 34.

**pelican** *daughters,* viii. 68: "The young pelican is fabled to suck the mother's blood" (JOHNSON).

**pelleted,** formed into small balls (globules, drops): *That season'd woe had pelleted in tears,* ix. 413.

**pelleted,** consisting of small balls (hail-stones): *By the discandying of this pelleted storm,* viii. 333.

**pelt,** to rage clamorously; *Another, smother'd, seems to pelt and swear,* ix. 314.

**pelting,** paltry, contemptible: *pelting, petty officer,* i. 487; *pelting river,* ii. 273; *pelting farm,* iv. 123; *pelting wars,* vi. 101; *pelting villages,* viii. 48; *pelting scurvy news,* ix. 145.

**pencils,** *ho,* &c.—*Ware:* see *ware pencils, ho,* &c.

**Pendragon,** *in his litter, sick,* &c., v. 54: "This hero was Uther Pendragon, brother to Aurelius, and father to King Arthur. Shake-

speare [the unknown author of this play] has imputed to Pendragon an exploit of Aurelius, who, says Holinshed, 'even sicke of a flixe as he was, caused himselfe to be carried forth in a litter: with whose presence his people were so incouraged, that encountering with the Saxons they wan the victorie.' Hist. of Scotland, p. 99" (STEEVENS): "Hardyng (*Chronicle*, chap. 72, 8vo [p. 120, ed. Ellis, 1812, 4to]) gives the following account of Uter Pendragon;

> 'For whiche the kyng ordeyned a horse litter
> To beare hym so then vnto the Verolame,
> Wher Occa laye, and Oysa also in feer,
> That Saynt Albones nowe hight of noble fame,
> Bet downe the walles; but to hym forth they came,
> Wher in battayll Occa and Oysa were slayne.
> The felde he had, and therof was full fayne.'" (GREY.)

**penetrative**, penetrating, viii. 354.

**penitent**, used with a quibble, "sorry" and "doing penance:" *Are penitent for your default to-day*, ii. 12.

**Penker**—*To Friar:* see *Shaw—To Doctor*, &c.

**penner**, a case for holding pens, ix. 168.

**penny** *of observation—By my*, ii. 184: The allusion probably is to a celebrated tract, often reprinted, entitled *A Pennyworth of Wit.*

**pensioners**, gentlemen of the band of Pensioners, who wore a splendid uniform, i. 391; ii. 270.

**Penthesilea**, Queen of the Amazons, iii. 342: It must be remembered that Maria, to whom Sir Toby facetiously applies this name, is described as of diminutive size (Here Mr. Grant White refers the reader for an account of her exploits and death to a juvenile publication of mine,—*Select Translations from the Greek of Quintus Smyrnæus*).

**perch**—*By many a dern and painful*, ix. 47: "A perch is a measure of five yards and a half," says Steevens, and truly enough; but the unknown author of this portion of *Pericles* (using here the word for the sake of a rhyme) thought no more about the exact measure of a *perch* than Milton did about that of a *rood*, when he tells us that Satan "lay floating *many a rood*."

**perdu**, a soldier sent on a forlorn hope (Fr. *enfant perdu*), viii. 105.

**perdurable**, lasting, iv. 494; viii. 153.

**perdurably**, lastingly, i. 504.

**perdy**, verily (*par dieu*), ii. 50; iii. 381; iv. 432; vii. 371; viii. 51.

**peregrinate**, "of a foreign or outlandish cast" (CAPELL), ii. 218.

**perfect**, to instruct fully: *Her cause and yours I'll perfect him withal*, i. 534; *Being once perfected how to grant suits*, i. 201.

**perfect,** certain, well assured, well informed: *Thou'rt perfect, then, our ship,* &c., iii. 449; *Thou hast a perfect thought,* iv. 91; *in your state of honour I am perfect* ("I am perfectly acquainted with your rank of honour," STEEVENS), vii. 268; *I am perfect That the Pannonians,* &c., viii. 434; *I'm perfect what,* viii. 467.

**perforce,** by violence: *took perforce My ring away,* ii. 48; *take perforce my husband from the abbess,* ii. 57; *she perforce withholds the loved boy,* ii. 271; *what he hath taken away from thy father perforce,* iii. 10; *He that perforce robs lions of their hearts,* iv. 13, &c.

**perforce,** of necessity: *which perforce, I know, Thou must restore,* i. 269; *perforce I must confess,* ii. 284; *must perforce decay,* iv. 312; *Perforce must move,* iv. 383; *I must perforce,* v. 339; *must perforce prey on itself,* viii. 86; *perforce must suffer,* viii. 242; *perforce he could not But pay me,* &c., viii. 310, &c.

**perfumes**—*Their diseas'd:* see *diseas'd perfumes—Their.*

**periapts,** "amulets; charms worn as preservatives against diseases or mischief" (HANMER), v. 83 (*περίαπτα, amuleta,* Plato, *Rep.* p. 426 B, ed. Steph.: "Periapte. *A medicine hanged about any part of the bodie.*" Cotgrave's *Fr. and Engl. Dict.*).

**period,** an end, a conclusion: *the period* (utmost limit) *of my ambition,* i. 408; *no period* ("seems to mean *no proper catastrophe,*" STEEVENS) *to the jest,* i. 431; *My worldly business makes a period,* iv. 390; *The period of thy tyranny,* v. 68; *the period of their tyranny,* v. 153; *a period of tumultuous broils,* v. 320; *the period to my curse,* v. 357; *the perfect period of this peace,* v. 371; *There's his period, To sheathe his knife in us,* v. 486; *My point and period,* viii. 107; *This would have seem'd a period,* &c., viii. 118; *O bloody period!* viii. 246; *the period of your duty,* viii. 336; *time is at his period,* viii. 355.

**period,** to put an end to: *Periods his comfort,* vii. 9.

**perish,** to cause to perish, to destroy: *Might in thy palace perish Margaret,* v. 165.

**perishen,** perish, ix. 25.

**perjure,** *wearing papers—Like a,* ii. 205: *perjure, i.e.* perjurer: formerly convicted perjurers, while undergoing punishment, wore a paper expressing their offence.

**perjure,** to taint with perjury, to corrupt: *want will perjure The ne'er-touch'd vestal,* viii. 326.

**perpend,** to weigh, to consider attentively, i. 383; iii. 46, 394; iv. 492; vii. 339.

**perplex'd,** bewildered, distracted: *Perplex'd in the extreme,* viii. 245; *a thing perplex'd Beyond self-explication,* viii. 442; *Leaving his spoil perplex'd in greater pain,* ix. 293.

**persever,** to persevere, ii. 26, 298; iii. 82, 265, 271; iv. 29; vii. 308; viii. 73; ix. 80; *persévers*, i. 328.

**Perseus'** *horse,* vi. 21: Here "our poet followed the author of *The Destruction of Troy* [see vi. 2], a book which furnished him with some other circumstances of this play. Of the horse alluded to in the text he found in that book the following account: 'Of the blood that issued out [from Medusa's head] there engendered Pegasus, or the *flying horse.* By the flying horse that was engendered of the blood issued from her head, is understood, that of her riches issuing of that realme he [Perseus] founded and made a *ship* named Pegase,—and *this ship was likened unto an horse flying,*' &c. Again, 'By this fashion Perseus conquered the head of Medusa, and did make Pegase, the most swift ship that was in all the world.' In another place the same writer assures us, that this ship, which he always calls Perseus' flying horse, 'flew on the sea like unto a bird.' *Dest. of Troy,* 4to, 1617, p. 155–164" (MALONE): "But though classic authority be wanting that Perseus made use of a horse, Boccaccio in his *Genealogia Deorum,* lib. xii. c. 25, has quoted Lactantius as saying, that when Perseus undertook his expedition against Gorgon, at the instance of king Polydectus, he was accompanied by the winged horse Pegasus, but not that he used him in delivering Andromeda. Boccaccio adds, that others were of opinion that he had a *ship* called Pegasus. The liberties which the old French translators of Ovid's *Metamorphoses* have taken, and their interpolations, are unaccountable. Some have caused Perseus at the instant of his birth to bestride Pegasus, and travel away to Helicon. In the cuts to many of the early editions of Ovid, the designers have not only placed him on Pegasus in the adventure with Andromeda, but even in his attack upon Atlas" (DOUCE): Here Steevens remarks that "our author perhaps would not have contented himself with merely comparing one ship to another;" and on a later line, in act iv. sc. 5,

> "As hot as Perseus, spur thy Phrygian steed,"

he observes, "As the equestrian fame of Perseus, on the present occasion, must be alluded to, this simile will serve to countenance my opinion, that in a former instance his *horse* was meant for a real one, and not, allegorically, for a ship."

**person,** a parson (*person* being indeed the original and correct form of the word,—*persona ecclesiæ*): *Master' person,* ii. 200, 201; *Our person misdoubts it,* ii. 211.

**personating** *of himself—It must be a,* vii. 86: "*Personating* for *representing simply*" (WARBURTON).

**perspective** *did lend me—Contempt his scornful,* iii. 295; *A natural perspective,* iii. 391; *Like pērspectives, which rightly gaz'd upon,* &c., iv. 132: "The several kinds of perspective glasses that were used

in Shakespeare's time may be found collected together in Scot's *Discoverie of Witchcraft*, 1584, 4to, Book xiii. ch. 19. They cannot be exceeded in number by any modern optician's shop in England. Among these, that alluded to by the Duke [in the second of the above passages] is thus described: 'There be glasses also wherein one man may see another man's image, and not his own" (Douce): "This [*Like perspectives, which rightly gaz'd upon*, &c.] is a fine similitude, and the thing meant is this: amongst *mathematical* recreations, there is one in *optics*, in which a figure is drawn, wherein all the rules of *perspective* are *inverted:* so that, if held in the same position with those pictures which are drawn according to the rules of *perspective*, it can present nothing but confusion: and to be seen in form, and under a regular appearance, it must be looked upon from a contrary station; or, as Shakespeare says, 'ey'd awry'" (Warburton): "Dr. Plot's *History of Staffordshire*, p. 391, explains this perspective, or odd kind of 'pictures upon an indented board, which, if beheld directly, you only perceive a confused piece of work; but, if obliquely, you see the intended person's picture;' which, he was told, was made thus: 'The board being indented [or furrowed with a plough-plane], the print or painting was cut into parallel pieces equal to the depth and number of the indentures on the board, and they were pasted on the flats that strike the eye holding it obliquely, so that the edges of the parallel pieces of the print or painting exactly joining on the edges of the indentures, the work was done'" (Toulet): "*Perspective.* Apparently used for a kind of optical deception, showing different objects through or in the glass from what appeared without it; like the anamorphosis." Nares's *Gloss.* (Compare Baxter's *Sir P. Sydneys Ourania*, 1606;

> "*Glasses perspectiue,*
> Composed by Arte Geometricall,
> Whereby beene wrought thinges Supernaturall;
> Men with halfe bodies, men going in th' Ayre,
> Men all deformed, men as angels fayre,
> Besides other thinges of great admiration,
> Wrought by this Glasses Fabrication." Sig. L 3 verso).

**perspectively**, as in a perspective, iv. 520: see the preceding article.

**persuade**, "to treat by persuasion" (Johnson's *Dict.*): *have all persuaded with him*, ii. 387.

**pertly**, alertly, quickly: *appear, and pertly!* i. 253.

**pertly**, saucily: *that pertly front your town*, vi. 99.

**pervert**, to turn away or aside: *pervert the present wrath He hath against himself*, viii. 430.

**pestering**, crowding, thronging, vi. 235 (So in *Alarum for London*, 1602.

" It is impossible to passe the streetes,
They are so *pesterd* with this brainsicke crew." Sig. E).

**petar,** or *petard,* an engine, charged with powder, used to blow up gates, &c., vii. 387.

**Peter** *of Pomfret,* iv. 66: "This man was a hermit in great repute with the common people. Notwithstanding the event is said to have fallen out as he had prophesied, the poor fellow was inhumanly dragged at horses' tails through the streets of Warham, and, together with his son, who appears to have been even more innocent than his father, hanged afterwards upon a gibbet. See Holinshed's *Chronicle,* under the year 1213" (DOUCE): "In the old 'King John' [*The Troublesome Raigne of Iohn,* &c., see vol. iv. 3] there is a scene between the prophet and the people, but otherwise altogether undeserving of notice" (COLLIER).

**pew-fellow,** one who sits in the same pew=a companion, a partner, v. 424 ("Faith, certaine *pu-fellowes* of mine, that haue bin mued vp," &c. Wilson's *Coblers Prophesie,* 1594, sig. F 4: "Loose not a minute, *pue-fellow,* leaue him not yet," &c. Dekker's *If it be not good, the Diuel is in it,* 1612, sig. G 4 verso).

**pewter** *and brass, and all things that belong To house or housekeeping* iii. 140: Pewter, as Steevens observes, would seem to have been too costly to be used in common even in the reign of Elizabeth. From the Household Book of the Fifth Earl of Northumberland, begun in 1512, it appears that vessels of pewter were hired by the year.

**Pheezar,** "a made word from *pheeze*" (MALONE), i. 370: see the next article.

**pheeze** *you—I'll,* iii. 99; *I'll pheeze his pride,* vi. 51: To *pheeze,* says Gifford (note on *Jonson's Works,* vol. iv. p. 189), is "to *beat,* to *chastise,* to *humble,* &c., in which sense it may be heard every day [in the west of England]:" according to Mr. Staunton, *I'll pheeze you* "was equivalent exactly to *I'll tickle you.*"

**Philip** *and Jacob—Come,* "On the arrival of the feast of Philip and James, Apostles, May 1st" (HALLIWELL), i. 515.

**Philip ?***—sparrow!* iv. 12: *Philip* was, and still is, a name for the common sparrow, perhaps from its note, *phip, phip:* the speaker, now *Sir Richard,* disdains his old name *Philip.* (See the not-undeservedly celebrated poem entitled *Phyllyp Sparowe,* in my edition of Skelton's *Works,* vol. i. p. 51.)

**Philippan**—*His sword,* viii. 288: Cleopatra applies this epithet to Antony's sword in allusion to his valour at the battle of Philippi (Mr. Staunton's explanation—"the sword so named after the great battle of Philippi," as if there was some particular sword so named—is hardly right).

**Philip's** *daughters—Saint*, v. 16: "Meaning the four daughters of Philip mentioned in the 21st chapter of the *Acts of the Apostles*" (HANMER).

**philosopher's** *two stones—A*, iv. 361: Johnson I believe is right in explaining this, "more than the philosopher's stone," or twice the value of the philosopher's stone; though, as Farmer observes, "Gower has a chapter in his *Confessio Amantis*, 'Of the *three* stones that philosophers made,'" &c. (The *double entendre* here is obvious.)

**phisnomy**, physiognomy, iii. 288 (This contraction was formerly common, and not regarded as a vulgarism: "Phisnomie or phisiognomie of mans face. *Metascopie, mine, le traict du visage.*" Cotgrave's *Fr. and Engl. Dict.*).

**phœnix** *down*, ix. 416: "I suppose she means *matchless, rare*, down" (MALONE).

**phraseless**, beyond the power of language to describe justly, ix. 421.

**pia** *mater*, "the membrane that immediately covers the substance of the brain" (STEEVENS), used in the sense of the brain itself, ii. 200; iii. 326; vi. 36.

**pick**, to pitch: *I'll pick you o'er the pales else*, v. 572; *as high As I could pick my lance*, vi. 140.

**pickaxes**—*These poor*, viii. 477: "Meaning her fingers" (JOHNSON).

**picked**, scrupulously nice, foppish, coxcombical, fastidious: *He is too picked*, ii. 218; *My pickèd man of countries*, iv. 11; *the age is grown so picked*, vii. 415.

**pickers** *and stealers—By these*, By these hands, vii. 372: "The phrase is taken from our church catechism, where the catechumen, in his duty to his neighbour, is taught to keep his hands from *picking and stealing*" (WHALLEY).

**picking**, insignificant: *such picking grievances*, iv. 369.

**pick-purse**—*At hand, quoth:* see *At hand*, &c.

**pick-thanks**, fawning parasites, iv. 257; "A pick-thank is one who gathers or collects favour, thanks, or applause, by means of flattery" (DOUCE).

**Pickt-hatch**, i. 389: In spite of all that has been written about this celebrated retreat of prostitutes and thieves,—from the earliest notes on Shakespeare down to Mr. P. Cunningham's *Hand-book for London*,—it would seem that the exact position of *Pickt-hatch* remains to be determined: "In Shakespeare's time, that portion of London which is now bounded on the North by Old Street, on the East by Golding Lane, on the South by Barbican, and on the West by Goswell Street and the Charter-house, consisted for the most part of scattered collections of small tenements, generally with gardens attached to them, and a few alleys or courts. Some-

where in this small portion of the metropolis was situated the notorious resort of bad characters, which was known as the Pickt-hatch; that name, it is conjectured, being derived from the iron spikes placed over the half-door, or hatch, one of the characteristics of a house of ill-fame," &c. &c. (HALLIWELL).

**picture** *in little:* see *little—In.*

**picture** *of We Three—The:* see *Three—The picture of We.*

**pied,** parti-coloured: *pied ninny,* fool (court-jester) in his parti-coloured dress, i. 243; *daisies pied,* ii. 253; *streak'd and pied,* ii. 348; *proud-pied April,* ix. 380.

**piedness,** variegation, diversity of colour, iii. 464.

**pierced** *through the ear—That the bruis'd heart was,* viii. 149: see note 21, viii. 149.

**pight,** pitched: *tents, Thus proudly pight, upon our Phrygian plains,* vi. 126.

**pight,** fixed, settled: *And found him pight to do it,* viii. 39.

**pig-nuts,** earth-nuts, i. 235.

**pikes** *with a vice—You must put in the,* ii. 145: "The circular 'bucklers' of the sixteenth century, now called more commonly targets, had frequently a central spike, or 'pike,' usually affixed by a screw. It was probably found convenient to detach this spike occasionally; for instance, in cleaning the buckler, or in case of that piece of defensive armour being carried about on any occasion when not actually in use. A sharp projecting spike, four or five inches long, would obviously be inconvenient. . . . . 'Vice' is the French *vis,* a screw, a word still in common use, the female screw being called *écrou.*" Note (communicated by Mr. Albert Way) in Thoms's *Three Notelets on Shakespeare,* p. 128.

**pilcher,** a scabbard, a sheath, vi. 426.

**pilchers,** pilchards, iii. 354.

**pil'd** *upon his faith—The fabric of his folly, whose foundation Is,* "This folly which is erected on the foundation of settled belief" (STEEVENS), iii. 420.

**piled,** *as thou art piled, for a French velvet,* i. 463: a quibble between *piled=peeled,* "stripped of hair, bald" (from the French disease), and *piled* as applied to velvet, *three-piled velvet* meaning "the finest and costliest kind of velvet."

**pill,** to pillage, to spoil, to rob, vii. 60; *pill'd,* iv. 129; v. 334.

**Pillicock,** viii. 69: This word was frequently used as a term of endearment: "Pinchino, a *prime-cocke, a pillicocke, a darlin, a beloued lad.*" Florio's *Ital. and Engl. Dict.:* "Turelureau. Mon. tur. *My pillicocke, my prettie knaue.*" Cotgrave's *Fr. and Engl. Dict.:*

But *pillicock* had another meaning; see Florio's *Ital. and Engl. Dict.* in "Piuiolo," "Puga," and "Robinetto."

**pin**, the wooden nail of the target: *cleaving the pin*, ii. 196; *the very pin of his heart cleft*, vi. 413: see *clout*.

**pin-and-web**—*The*, iii. 415; *the web and the pin*, viii. 70: "Cataratta . . . . *a dimnesse of sight occasioned by humores hardned in the eies called a Cataract, or a pin and a web.*" Florio's *Ital. and Engl. Dict.*: "Taye. *Any filme, or thinne skinne, &c.; and hence, a pin or web in th' eye, a white filme overgrowing the eye.*" Cotgrave's *Fr. and Engl. Dict.*: "A webbe in the eye. *Maille en l'œil, onglée en l'œil, taye en l'œil.*" *Id.* (sub "To weaue"): "A Pin in the Eye, *Cataracta, suffusio.*" Coles's *Lat. and Engl. Dict.*

**pin-buttock**, a sharp, pointed buttock, iii. 229.

**pinch'd** *thing—A*, iii. 424: "The sense, I think, is, . . . . a mere child's baby, a thing pinched out of clouts, a puppet for them to move and actuate as they please" (HEATH): Perhaps so.

**pink** *eyne*, small, winking, half-shut eyes ("Oeil de rat. *A small eye, pink-eye, little sight.*" Cotgrave's *Fr. and Engl. Dict.*), viii. 302.

**pinked**, worked in eyelet-holes, v. 571.

**pioner**, a pioneer, vii. 330; ix. 313; *pioners*, iv. 454; viii. 195: Pioneers were generally soldiers who, on account of misconduct, had been degraded to the office of pioneer (As to the old form of the word, Milton writes "*pioners*" in *Paradise Lost*, B. i. 676, and in *Paradise Regained*, B. iii. 330; see the first eds. of those poems; but in the eds. of Todd, Keightley, &c., we find "pioneers")

**pip** *out?—A*: see *two-and-thirty*, &c.

**pipe-wine** *first with him; I'll make him dance—I think I shall drink in*, i. 407: "*Canary* is the name of a *dance*, as well as of a *wine*. Ford lays hold of both senses" (TYRWHITT): "Ford terms canary *pipe-wine*, because the *canary* dance is performed to a tabor and *pipe*" (DOUCE): here *drink in* is merely the old phraseology for "drink."

**pissing-conduit**—*The*, v. 193: Near the Royal Exchange: it was set up by John Wels, grocer, mayor in 1430.

**pissing** *while—A*, A short time, i. 340: The phrase was formerly common enough.

**pitch**: "A Pitch (measure), *modus*. They flie a very high Pitch, *Admodum excelse volitant*. I would have you tell me what Pitch he was of, *Velim mihi dicas quâ staturâ fuerit.*" Coles's *Lat. and Engl. Dict.*: "*Pitch*. The height to which a falcon soared, before she stooped upon her prey. . . . It was used also, and still is, for height, in general; but this perhaps was the origin of that use." Nares's *Gloss.*: *Of what validity and pitch soe'er*, iii. 315; *How high a pitch*

*his resolution soars!* iv. 104; *were the whole frame here, It is of such a spacious lofty pitch* (stature), &c., v. 34; *which flies the higher pitch*, v. 36; *what a pitch she flew*, v. 130; *above his falcon's pitch*, ibid.; *Into what pitch he please*, v. 501; *mount her pitch*, vi. 294; *bound a pitch above dull woe*, vi. 391; *fly an ordinary pitch*, vii. 109.

**pitch** *a field*, v. 47; *pitch our battle*, v. 319; *pitchèd battle*, iii. 125; *pitch'd battle*, v. 299: "To understand this allusion ['*pitch a field*,' *First Part of King Henry VI.* act iii. sc. 1], it must be remembered that before beginning a battle it was customary for the archers and other footmen to encompass themselves with sharp stakes firmly pitched in the ground, to prevent their being overpowered by the cavalry. Thus, in a previous speech, act i. sc. 1,

> 'No leisure had he to enrank his men;
> He wanted pikes to set before his archers;
> Instead whereof, sharp stakes, pluck'd out of hedges,
> They *pitchèd* in the ground confusedly,
> To keep the horsemen off from breaking in'" (STAUNTON).

"**pitch** *and pay*," iv. 443: A proverbial expression equivalent to "Pay down at once," "Pay on delivery" ("One of the old laws of Blackwell-hall was, that '*a penny be paid* by the owner of every bale of cloth for *pitching*.'" FARMER; who, as Nares in *Gloss.* observes, seems to suggest that the expression originated from *pitching* goods in a market, and paying immediately for their standing).

**pitchers** *have ears*, iii. 175; v. 382: A proverbial saying: "It appears from *A Dialogue both Pleasaunt and Pietifull*, by William Bulleyn, 1564, that the old proverb is this, '*Small* pitchers have *great* ears'" (MALONE).

**piteously** *perform'd*, vi. 348: see note 139, vi. 348.

**pittikins**: see '*Ods pittikins*.

**pitying**, "remitting his ransom" (JOHNSON): *Ransoming him or pitying*, vi. 156.

**place**, a seat, a mansion, a residence: *This is no place; this house is but a butchery* (where Steevens and Malone understand *place* to signify "a mansion-house," while according to Mason, "Adam merely means to say—This is no place for you"), iii. 28; *the heart and place Of general wonder*, ix. 62; *Love lack'd a dwelling, and made him her place*, ix. 416.

**place**, a term in falconry, meaning "the greatest elevation which a bird of prey attains in its flight" (Gifford's note on *Massinger's Works*, vol. iv. p. 141, ed. 1813): *A falcon, towering in her pride of place*, vii. 238: and see *tower*.

**place**—*In*, Present ("*en place*, a Gallicism," STEEVENS): *that she was there in place*, v. 293; *when Clarence is in place*, v. 302.

**place**, precedence: *That they take place, when virtue's steely bones*, &c., iii. 200; *Due reference of place and exhibition*, viii. 150.

**place**, an office of honour, preferment: *thy places shall Still neighbour mine*, iii. 421.

**placket**, iii. 483; vi. 45; *plackets*, ii. 190; iii. 470; viii. 69: Whether or not *placket* had originally an indelicate meaning (see Steevens's *Amnerian* note on *King Lear*, act iii. sc. 4) is more than I can determine. It has been very variously explained—a petticoat, an underpetticoat, a pocket attached to a petticoat, the slit or opening in a petticoat, and a stomacher; and it certainly was occasionally used to signify a female, as *petticoat* is now: "The term *placket* is still in use, in England and America, for a petticoat, and, in some of the provinces, for a shift, a slit in the petticoat, a pocket, &c." (HALLIWELL): "As to the word 'placket,' in 'An exact Chronologie of memorable things' in *Wit's Interpreter*, 3rd edit., 1671, it is said to be 'sixty-six years since maids began to wear plackets.' According to Middleton, the placket is 'the open part' of a petticoat; and the word is not altogether obsolete, since the opening in the petticoats of the present day is still called 'the placket hole,' in contradistinction to the pocket-hole." Chappell's *Popular Music of the Olden Time*, &c., vol. ii. p. 518, sec. ed. (A writer of the age of Charles the Second uses *plackets* in the sense of *aprons* (perhaps of *petticoats*); "The word Love is a fig-leaf to cover the naked sense, a fashion brought up by Eve, the mother of jilts: she cuckolded her husband with the Serpent, then pretended to modesty, and fell a making *plackets* presently." Crowne's *Sir Courtly Nice*, act ii. p. 13, ed. 1685).

**plague**, a punishment: *made her sin and her the plague*, iv. 21.

**plague**, to punish: *Make instruments to plague us*, viii. 117; *plagued for her sin . . . plagu'd for her, And with her plagu'd*, iv. 21; *hath plagu'd thy bloody deed*, v. 355.

**plain** *fish—Is a*, Is plainly a fish, i. 274.

**plain**, to complain: *The king hath cause to plain*, viii. 61.

**plain**, to make plain: *I'll plain with speech*, ix. 46.

**plaining**, a complaint, iv. 115; *plainings*, ii. 7.

**plainly**, openly: *how plainly I have borne this business*, vi. 252.

**plain-song**, "by which expression the uniform modulation or simplicity of the *chaunt* was anciently distinguished, in opposition to *prick-song* or variegated music sung by note" (T. WARTON), iv. 451 (twice,—used metaphorically); v. 488 (used metaphorically); *The plain-song cuckoo*, ii. 289.

**planched**, planked, made of boards, i. 519.

**plantage** *to the moon—As*, vi. 63; *plantage, i.e.* plants, vegetation: "Alluding to the common opinion of the influence the moon has over what is planted or sown, which was therefore done in the increase" (WARBURTON).

**plantain,** *a plain plantain,* ii. 186; *no salve, sir, but a plantain,* ibid.; *Your plantain-leaf is excellent for that,* vi. 385; *Need not a plantain,* ix. 122: The leaves of the plantain (the herb so called,—*plantago major,*—not the tree) were supposed to have great efficacy in healing wounds, stanching blood, &c.

**plantation,** colonising, i. 222.

**plants,** the soles of the feet, feet: *Some o' their plants* (with a quibble) *are ill-rooted already,* viii. 298.

**plash,** a pool, iii. 111.

**Plashy,** iv. 109, 135, 136: "The lordship of Plashy was a town of the Duchess of Gloster's in Essex. See Hall's *Chronicle,* p. 13" (THEOBALD).

**plates,** pieces of silver money: *As plates dropp'd from his pocket,* viii. 369.

**platforms,** plans, schemes, v. 31.

**plats** *the manes of horses in the night—That very Mab That,* vi. 393; According to Douce, this "alludes to a very singular superstition not yet forgotten in some parts of the country. It was believed that certain malignant spirits, whose delight was to wander in groves and pleasant places, assumed occasionally the likenesses of women clothed in white; that in this character they sometimes haunted stables in the night-time, carrying in their hands tapers of wax, which they dropped on the horses' manes, thereby plaiting them in inextricable knots, to the great annoyance of the poor animals and vexation of their masters. These hags are mentioned in the works of William of Auvergne, bishop of Paris in the 13th century," &c.

**plausibly,** by acclamation, ix. 327.

**plausive,** pleasing, taking: *his plausive words,* iii. 209; *plausive manners,* vii. 321.

**plausive,** specious, plausible: *It must be a very plausive invention,* iii. 266.

**play** *at dice—Do the low-rated English,* Do play at dice for the low-rated English, iv. 472.

**play** *the men,* play the part of men, behave with courage, i. 196; *play'd the men,* v. 27.

**play'd** *your prize—You have,* vi. 291: A metaphor borrowed from the fencing-school, prizes being played for certain degrees in the schools where the Art of Defence was taught,—degrees, it appears, of Master, Provost, and Scholar ("To see in that place such a strange headlesse Courtier ietting vp and downe like the Vsher of a Fence-schoole about to *play his prize.*" Greene's *Qvip for an Vpstart Courtier,* sig. B 3, ed. 1620:

"But while Argantes thus his *prises plaid*," &c.
Fairfax's transl. of Tasso's *Gerusalemme*, B. vii. st. 109).

**play-feres**, play-fellows, ix. 195 : see *fere*.

**pleached**, interwoven, intertwined, ii. 105 ; *pleach'd arms* ("arms folded in each other," JOHNSON), viii. 354 : and see *even-pleached*, &c., and *thick-pleached*.

**pleasance**, pleasure, delight, viii. 177 ; ix. 433.

**please-man**, an officious parasite, ii. 239.

"**Please** *one, and please all*"—*As the very true sonnet is*, iii. 363 : An allusion to

> "*A prettie newe Ballad, intytuled:*
> *The Crowe sits vpon the wall,*
> *Please one and please all;*"

which consists of seventeen seven-line stanzas, and is signed R. T. It was entered in the Stationers' Books, 18th Jan. 1591–2 : but if the initials R. T. stand for *Richard Tarleton* the actor (as they most probably do), the ballad must have been current before that period, since Tarleton was dead in 1588.

**plighted**, "complicated, involved" (JOHNSON) : *plighted cunning*, viii. 16.

**plot**—*In this private*, In this "sequestered spot of ground" (MALONE), v. 139.

**plot**, *Whereon the numbers cannot try the cause*, &c.—*A*, "A spot, a space whereon the numerous force collected, &c." (CALDECOTT), vii. 394.

**plot** *to lose*—*Were there but this single*, "plot, *i.e.* piece, portion; applied to a piece of earth, and here elegantly transferred to the body, carcass" (WARBURTON), vi. 210.

**plow**, Fluellen's Welsh pronunciation of *blow*, iv. 453.

**pluck** *off a little*, "let us still further divest preferment of its glare, let us descend yet lower, and more upon a level with your own quality" (STEEVENS), v. 507.

**plucking** *the grass, to know where sits the wind*, ii. 337 : "By holding up the grass, or any light body that will bend by a gentle blast, the direction of the wind is found" (JOHNSON).

**plume** *up*, to prank up, to gratify, viii. 155.

**plummet**, a plumb-line, for sounding the depth of the water, i. 265 ; *ignorance itself is a plummet o'er me*, i. 451,—a passage which has been variously explained ; by Tyrwhitt, "ignorance itself is not so low as I am, by the length of a plummet line ;" by Mr. Grant White, "[ignorance itself] 'points out my deviations from rectitude ;' in allusion to the censures of him 'who makes fritters of English.'"

**plumpy,** plump, fat, viii. 302.

**plurisy,** a plethora, a superabundance, vii. 408; ix. 198.

**poach,** *poche,* or *potch,* to thrust: *I'll poach at him some way,* vi. 164.

**pocas** *palabras:* see *palabras.*

**point,** a tagged lace, common in ancient dress,—*points* being generally used to fasten the hose or breeches to the doublet, but sometimes serving merely for ornament: *a silken point,* iv. 308; *if one [point] break, the other will hold* (with a quibble), iii. 323; *two broken points,* iii. 148; *points more than all the lawyers in Bohemia can learnedly handle* (with a quibble), iii. 469; *Their points being broken,*—Poin. *Down fell their hose* (with a quibble,—Pointz choosing to take *points* in the sense of "tagged laces"), iv. 237; *with two points on your shoulder?* ("as a mark of his commission," JOHNSON), iv. 340; *With one that ties his points,* viii. 332.

**point**—*Already at a,* vii. 274: "Let vs be at a poynt what is best to be done. *Constituamus quid factu sit optimum.*" Hormanni *Vulgaria,* sig. [second] m ij, ed. 1530. "*To be at point*=to be at a stay or stop, *i.e.* settled, determined, nothing farther being to be said or done" (ARROWSMITH, who gives various examples of this phrase in *Notes and Queries* for May 28, 1853, vol. vii. p. 521): In the present passage Mr. Halliwell explains *at a point* "prepared."

**point** *of war,* a strain of military music, iv. 364: see note 64, iv. 364.

**point**—*To,* exactly: *Hast thou, spirit, Perform'd to point the tempest that I bade thee?* i. 206.

**'point,** to appoint: *'pointed times,* iii. 143; *the 'pointed day,* iii. 146; *'Pointing to each his thunder,* ix. 339.

**point-devise,** finically-exact, minutely-exact: *point-devise companions,* ii. 219; *point-devise in your accoutrements,* iii. 54; *I will be point-devise the very man,* iii. 351.

**poise,** weight, moment, importance: *of some poise,* viii. 41; *full of poise,* viii. 185.

**poking-sticks** *of steel,* instruments for setting the plaits of ruffs, and made of steel, that they might be used hot, iii. 470.

**Polack,** a Pole, an inhabitant of Poland, vii. 338, 393, 436 (as an adjective); *Polacks,* vii. 301.

**pole**—*The soldier's,* viii. 360: "He at whom the soldiers pointed as at a pageant held high for observation" (JOHNSON); "The *pole,* I apprehend, is the *standard*" (BOSWELL).

**pole-clipt** *vineyard,* a vineyard in which the *poles* are *clipt* (embraced) by the vines, i. 254: see *clip.*

**polled,** shorn, bald-headed: *the polled bachelor,* ix. 169.

**polled,** bared, cleared: *leave his passage polled,* vi. 233.

**pomander**, either a composition of various perfumes, wrought into the shape of a ball or other form, and worn in the pocket or about the neck; or a case, sometimes of gold or silver, for containing such a mixture of perfumes (Fr. *pomme d'ambre*), iii. 483; —where, whether the word means the perfume-ball or the case, the article in question was, of course, of a very inferior kind.

**pome-water**, a species of apple ("A pomewater-tree, *malus carbonaria*." Coles's *Lat. and Engl. Dict.*), ii. 198.

**Pompey** *the Great—Savage islanders* [*stabb'd*], v. 183: "The poet seems to have confounded the story of Pompey with some other" (JOHNSON): "Pompey being killed by Achillas and Septimius at the moment that the Egyptian fishing-boat, in which they were, reached the coast, and his head being thrown into the sea (a circumstance which Shakespeare found in North's translation of Plutarch), his mistake does not appear more extraordinary than some others which have been pointed out in his works. It is remarkable that the introduction of Pompey was among Shakespeare's additions to the old play," &c. (MALONE).

**poor** *fool:* see *fool—Poor.*

**poorer** *moment—Upon far*, "For less reason, upon meaner motives" (JOHNSON), viii. 260.

**Poor-John**, hake salted and dried, i. 231; vi. 375.

**poperin** *pear*, vi. 402: "*Poperingue* is a town in French Flanders, two leagues distant from Ypres. From hence the Poperin pear was brought into England. . . . . The word was chosen [here], I believe, merely for the sake of a quibble, which it is not necessary to explain" (MALONE).

**popinjay**, a parrot, iv. 212.

**popular**, of the people: *base, common, and popular*, iv. 474.

**popularity**—*From open haunts and*, iv. 416: "*popularity, i.e.* plebeian intercourse; an unusual sense of the word; though perhaps the same idea was meant to be communicated by it in *King Henry IV.* Part I. [act iii. sc. 2], where King Richard II. is represented as having 'Enfeoff'd himself to *popularity*'" (STEEVENS).

**porpentine**, a porcupine, ii. 31, 37, 40, 61, 63; v. 160; vi. 34; vii. 325.

**porringer**—*Her pinked*, "Her pinked [worked in eyelet-holes] cap, which looked as if it had been moulded on a porringer" (MALONE), v. 571.

**port**, external pomp of appearance, state: *showing a more swelling port*, ii. 341; *magnificoes of greatest port*, ii. 387; *Keep house, and port, and servants*, iii. 117; *the name and port of gentlemen*, v. 178.

**port**, a gate: *beside the port*, iii. 257; *At the port, lord, I'll give her*,

vi. 89; *Come, to the port*, vi. 90; *to the port of Rome*, viii. 264; *thine ear . . . . into whose port*, ix. 201; *the ports of slumber*, iv. 383; *let the ports be guarded*, vi. 158; *The city ports*, vi. 263; *open your unchargèd ports*, vii. 100; *All ports I'll bar*, viii. 40.

**port**, to bring into port: *The sails, that must these vessels port*, ix. 197.

**portable**, sufferable, bearable: *all these are portable*, vii. 273; *How light and portable*, viii. 77.

**portage**, an outlet,—port-holes: *the portage of the head*, iv. 450.

**portage**, "safe arrival at the port of life" (STEEVENS,—whose explanation seems by no means certain): *Thy loss is more than can thy portage quit*, ix. 50.

**portance**, bearing, carriage, deportment, behaviour: vi. 188; viii. 146.

**possess**, to inform precisely: *Possess the people*, ii. 143; *Possess us, possess us*, iii. 340; *possess thee what she is*, vi. 89; *I have possess'd him my most stay Can be but brief*, i. 520; *Is he yet possess'd How much we would?* ii. 348; *I have possess'd your grace*, ii. 396; *I have possess'd you with*, iv. 63; *Is the senate possessed of this?* vi. 169.

**possess**, "to have power over, as an unclean spirit" (Johnson's *Dict.*), to render insane: *both man and master is possess'd*, ii. 51; *I was possess'd*, ii. 62; *He is, sure, possessed*, iii. 363; *Legion himself possessed him*, iii. 366; *possess'd now to depose thyself*, iv. 124; *who since possesses chambermaids and waiting-women*, viii. 84 (In this passage Shakespeare appears to have had an eye to the pretended possessions of certain chambermaids and waiting-women recorded in Harsnet's *Declaration of egregious Popish Impostures*, 1603).

**possession**, insanity, frenzy (see the preceding article): *How long hath this possession held the man?* ii. 55.

**posset**, i. 375, 451; *possets*, vii. 229: It was the custom formerly to take a posset just before going to bed: "*Posset*, says Randle Holme in his *Academy of Armoury*, B. iii. p. 84, is 'hot milk poured on ale or sack, having sugar, grated biskit, [and] eggs, with other ingredients boiled in it, which goes all to a curd'" (MALONE): But there were various receipts for making a *posset*.

**posset**, a verb formed from the preceding word: *it doth posset And curd*, &c., vii. 326.

**post** *indeed, For she will score your fault upon my pate—I shall be*, ii. 12: An allusion to keeping the score by chalk or notches on a post; a custom not yet wholly obsolete.

**post**—*Like a sheriff's:* see *sheriff's post*, &c.

**posters**, swift travellers, vii. 209.

**posy**, a motto, ii. 417 (twice); vii. 367.

**pot**—*To the*, To destruction, vi. 151: see note 37, vi. 151.

**potable**—*Preserving life in medicine:* see *medicine potable*, &c.

**potato**, formerly regarded as a strong provocative: *Let the sky rain potatoes*, i. 444; *potato-finger*, vi. 108.

**potting**, drinking, viii. 169.

**pottle**, a measure of two quarts ("A Pottle, *Quatuor libræ liquidorum, congii Anglicani dimidium.*" Coles's *Lat. and Engl. Dict.*), but frequently meaning a drinking-vessel without reference to the measure, i. 387, 419; viii. 169.

**pottle-deep**, viii. 168: see above.

**pottle-pot**, iv. 331, 399: see above.

**poulter**, a poulterer, iv. 243.

**pouncet-box**, a box for holding perfumes, with a perforated lid, iv. 212.

**powder**, to salt: *I'll give you leave to powder me*, iv. 296.

**powdered** *bawd*, i. 511: Here *powdered* means subjected, for the cure of the venereal disease, to the process of sweating in a heated tub,—see *tub*, &c.: "as beef was also usually salted down, or powdered, in a tub, the one process was, by comic or satiric writers, jocularly compared to the other." Nares's *Gloss.* sub "Tub."

**powdering tub** *of infamy—The*, iv. 433; see the preceding article, and *tub*, &c.

**powers** *are crescent, and my auguring hope Says it will come to the full—My*, viii. 273: This reading is perhaps defensible on the ground that our early writers appear sometimes to have applied *it* to a preceding plural substantive; but see note 39, viii. 273.

**pox** *of that jest!—A*, ii. 224: It may be well to observe that here by "*pox*" Katharine means the smallpox. (Compare, in a much later work;

> "And with great care gives warrant by and by
> Unto his bailiffs, Fever, *Pox*, and Gout,
> . . . . . .
> But *Pox* was nimblest; she got to her face,
> And plow'd it up."
> *A Buckler agaynst the feare of Death*, &c., by Benlowes, 1640, sig. B 4, verso.)

**practice**, practical, iv. 416.

**practice**, contrivance, artifice, stratagem, treachery, conspiracy: *Fated to the practice*, i. 203; *hateful practice*, i. 541; *This needs must be practice*, i. 542; *To find this practice out*, i. 545; *The practice and the purpose of the king*, iv. 74; *The practice of it lies in John the bastard*, ii. 127; *device and practice*, v. 476; *some cunning practice*, vi. 354; *the foul practice*, vii. 434; *damnèd practice*, viii. 39; *bewray his practice*, viii. 40; *Is practice only*, viii. 52; *This is practice*, viii. 116; *unhatch'd practice*, viii. 204; *the practice of a*

*damnèd slave*, viii. 243; *I overheard him and his practices*, iii. 28; *the practices of France*, iv. 438; *God acquit them of their practices!* iv. 439; *her devilish practices*, v. 149.

**practice**—*A pass of*, vii. 409: According to Mason, this means "a *favourite pass*, one that Laertes was well practised in: the treachery on this occasion was his using a sword *unbated* and *envenomed*:" Caldecott also explains it "a favourite pass," adding, however, that "fraud or artifice [see the preceding article] can hardly be supposed here to be excluded; for such was the use of an unfair weapon."

**practisants**, confederates in stratagem, v. 51.

**practise**, to use arts or stratagems, to plot: *I, with your two helps, will so practise on Benedick*, &c., ii. 95; *he will practise against thee by poison*, iii. 9; *if you there Did practise on my state*, viii. 277; *Wouldst thou have practis'd on me for thy use*, iv. 438; *My uncle practises more harm to me*, iv. 58: and see *death-practis'd duke—The*.

**Prague**—*The old hermit of*, iii. 379: "Not the celebrated heresiarch Jerome of Prague, but another of that name born likewise at Prague, and called *the hermit of Camaldoli* in Tuscany" (DOUCE).

**praise**, an object of praise: *that praise which Collatine doth owe*, ix. 274.

**praise** *her liquor—She will often*, "[She will] show how well she likes it by drinking often" (JOHNSON), i. 326.

**Praise** *in departing*, i. 247: "*i.e.* Do not praise your entertainment too soon, lest you should have reason to retract your commendation. It is a proverbial saying [which occurs frequently in our early writers]" (STEEVENS).

**'praise**, to appraise: *Were you sent hither to 'praise me?* iii. 330.

**prank**, to deck out, to dress up, to adorn, vi. 191; *pranks*, iii. 345; *pranked*, iii. 461.

**pray** *for the queen—To*, iv. 407: see *kneel down before you*, &c.

**pray** *in aid for kindness*, viii. 366: "*Praying in aid* is a law-term used for a petition made in a court of justice for the calling in of help from another that hath an interest in the cause in question" (HANMER).

**preaches**, Fluellen's Welsh pronunciation of *breaches*, iv. 452.

**precedence**, what has preceded: *Some obscure precedence*, ii. 186; *The good precedence*, viii. 289.

**precedent**, the original draft of a writing: *Return the precedent to these lords again*, iv. 80; *The precedent was full as long a-doing*, v. 404; *a precedent of this commission*, v. 481.

**precedent**, a prognostic, an indication: *The precedent of pith and livelihood*, ix. 224.

**preceptial**, "consisting of precepts" (JOHNSON's *Dict.*), ii. 135.

**precepts**, warrants: *those precepts cannot be served*, iv. 390; *send precepts to the leviathan*, iv. 457.

**precipitance**, the act of throwing one's self down a precipice, ix. 116.

**predict**, a prediction, ix. 339.

**preeches**—*You must be*, i. 425: Here *preeches* is Sir Hugh's Welsh pronunciation of *breeched*, flogged.

**prefer** *my sons—I will*, I will advance my sons, viii. 507.

**preferred**—*Our play is*, ii. 315: Here, as Steevens observes, *preferred* does not mean "chosen in preference to the others," but "given in among others for the Duke's option."

**pregnancy**, readiness of wit, iv. 318.

**pregnant**, "ready and knowing" (JOHNSON), "stored with information" (Nares's *Gloss.*): *the terms For common justice, you're as pregnant in*, &c., i. 459.

**pregnant**, "apprehensive, ready to understand" (Nares's *Gloss.*): *your own most pregnant and vouchsafed ear*, iii. 356.

**pregnant**, "full of force or conviction, or full of proof in itself" (Nares's *Gloss.*), plain, evident; *'Tis very pregnant*, i. 475; *a most pregnant and unforced position*, viii. 164; *'Twere pregnant they should square*, viii. 275; *O, 'tis pregnant, pregnant!* viii. 475.

**pregnant**, dexterous, ready: *the pregnant* ("ingenious, full of art or intelligence," Nares's *Gloss.*) *enemy* (the devil), iii. 335; *How pregnant* ("big with meaning," CALDECOTT) *sometimes his replies are!* vii. 343; *The pregnant* ("prepared, instructed," STEEVENS) *instrument of wrath*, ix. 63; *the pregnant* ("quick, ready, prompt," JOHNSON) *hinges of the knee*, vii. 363 (where Nares understands *pregnant* to mean "artful, designing, full of deceit," and Caldecott is pleased to say that "*pregnant* is bowed, swelled out, presenting themselves, as the form of pregnant animals").

**prejudicial** *to his crown*, "prejudicial to the prerogative of the crown" (STEEVENS), v. 231 ("An exposition in which he [Steevens] is certainly right, if by *prerogative of the crown* he mean *its indefeasible hereditary descent*," RITSON).

**premised** *flames*, flames pre-sent, sent before their time, v. 216.

**prenominate**, to foretell, to forename, vi. 100; vii. 333 (*part. adj.* forenamed).

**prepare**, a preparation: *make prepare for war*, v. 294.

**preposterous** *estate*, iii. 503: Here *preposterous* is the Clown's blunder for *prosperous*.

**prescript**, an order, a direction; *The prescript of this scroll*, viii. 319.

**prescript,** prescriptive: *the prescript praise,* iv. 468.

**presence,** person: *With no less presence* (dignity of mien, high bearing), *but with much more love,* ii. 379; *Lord of thy presence,* iv. 9; *Lord of our presence,* iv. 27; *Is't not a goodly presence?* ix. 89; *Your royal presences,* iv. 27.

**presence,** the presence-chamber in a palace: *the presence strew'd* (with rushes), iv. 118; *Wait in the presence,* v. 518; *a feasting presence,* vi. 475 (where, according to Nares in his *Gloss., presence* does not mean "the presence-chamber," but "any grand state-room:" it appears, however, that the presence-chamber was sometimes used as a dining-room; for Hunter—*New Illust. of Shakespeare,* vol. ii. p. 140—cites a letter of Sir Dudley Carleton, in which he writes that "Yesterday he [King James] *dined in the Presence;*" and I find that Evelyn in his Diary, under 1668, speaks of himself as "Standing by his Ma^ty^ [Charles II.] *at dinner in the Presence*").

**present,** present time: *work the peace of the present,* i. 196; *even at this present,* iii. 412; *This ignorant present,* vii. 219 (see note 27, vii. 219).

**present**—*From the,* "Foreign to the object of our present discussion" (STEEVENS), viii. 294.

**presently,** immediately: *Presently?* Pros. *Ay, with a twink,* i. 253; *That will I show you presently,* v. 34; *Then send for one presently,* v. 135; *Presently He did unseal them,* v. 527; *the king Shall understand it presently,* v. 561; *I shall be with you presently,* v. 570; *bring his answer presently,* vi. 49; *Thy temples should be planted presently,* vi. 301; *send the midwife presently to me,* vi. 337; *hang him presently,* vi. 343; *hanging presently,* vi. 351; *I'll help it presently,* vi. 455; *presently, through all thy veins,* vi. 456; *presently took post,* vi. 469; *executed presently,* vii. 54; *presently go sit in council,* vii. 170; *board him presently,* vii. 341; *presently They have proclaim'd their malefactions,* vii. 355; *and that presently,* vii. 363; *I will seek him, sir, presently,* viii. 20; *Now, presently,* viii. 52; *I'll presently provide him necessaries,* ix. 153; *told her presently,* ix. 202; *The moon being clouded presently is miss'd,* ix. 302.

**press,** an impress, a commission to force persons into military service; *I have misused the king's press damnably,* iv. 274.

**press,** a crowd, a throng: *would shake the press,* v. 546; *break among the press,* v. 572; *Who is it in the press that calls on me?* vii. 110.

**press** *me to death with wit,* ii. 107; *I am press'd to death,* iv. 162; *pressing to death,* i. 556: "The allusion is to an ancient punishment of our law, called *peine fort et dure,* which was formerly inflicted on those persons, who, being indicted, refused to plead. In consequence of their silence, they were pressed to death by an heavy weight laid upon their stomach" (MALONE).

**press**—*What he puts into the,* i. 382: "*Press* is used ambiguously, for a *press* to print, and a *press* to squeeze" (JOHNSON).

**pressed,** impressed, forced into military service: *For every man that Bolingbroke hath press'd*, iv. 147; *I pressed me none but good householders*, iv. 274; *pressed the dead bodies*, iv. 275; *by the king was I press'd forth*, v. 264; *press'd by his master*, ibid.; *They have press'd a power*, vi. 144; *being press'd to the war*, vi. 195.

**press-money,** "the money which was paid to soldiers when they were retained in the king's service" (DOUCE), viii. 96.

**pressures,** impressions: *all pressures past*, vii. 328.

**prest,** ready (old Fr. *prest*): *prest unto it*, ii. 342; *Prest for this blow*, ix. 63.

**Prester** *John's foot*, ii. 92: A fabulous Christian king of India, or of Abyssinia, or of some *terra incognita*, to whom our early writers often allude. His title of *Prester John* originated, according to that veracious traveller Sir John Mandevile, in the following circumstance: the said king, having gone with a Christian knight into a church in Egypt, was so pleased with the service, that he determined no longer to be called king or emperor but *priest*, "and that he wolde have the name of the first preest that wente out of the chirche: and his name was John." *The Voiage and Travaile of Sir John Maundevile*, &c., p. 363, ed. 1725.

**pretence,** an intention, a design: *publisher of this pretence*, i. 317; *the pretence whereof being by circumstances partly laid open*, iii. 441; *the undivulg'd pretence*, vii. 237; *pretence of danger*, viii. 20; *pretence and purpose of unkindness*, viii. 26; *To keep your great pretences veil'd*, vi. 144.

**pretend,** to intend, to design: *pretend Malicious practices against his state*, v. 61; *What good could they pretend?* ("propose to themselves," JOHNSON), vii. 239; *pretended flight*, i. 313; *the pretended celebration*, ix. 119; *such black payment as thou hast pretended* ("proposed to thyself," STEEVENS), ix. 288.

**pretend,** to hold out? to portend? *Pretend some alteration in good will*, v. 63: see note 106, v. 63.

**pretty,** petty: *A pretty while*, ix. 308; *those pretty wrongs*, ix. 352.

**prevail,** to avail: *If wishes would prevail with me*, iv. 452; *It helps not, it prevails not*, vi. 439 (So in *A Mirour for Magistrates*;

> "Then wist I flight could nothing me *preuaile*."
> *Lady Sabrine*, p. 39, ed. 1610:

and in *The Debate betweene Follie and Loue*, appended to Greene's *Carde of Fancie*; "Alasse, my deere daughter, what doe these teares *preuaile?*" Sig. S 3, ed. 1608): and compare *unprevailing*.

**prevent,** to anticipate: *prevent my curses*, iv. 319; *to prevent The time of life*, vii. 188 (see note 102, vii. 188); *we are prevented*, iii. 356; *but that I'm prevented*, v. 63; *prevents the slander of his wife*, iii. 68; *So thou prevent'st his scythe and crooked knife* ("So by anti-

cipation thou hinderest the destructive effects of his weapons," STEEVENS), ix. 382.

**preyful**, pursuing prey or game, ii. 200 : but see note 70, ii. 200.

**Priam's** *daughters—That you are in love With one of*, "Polyxena, in the act of marrying whom, he [Achilles] was [according to the later Grecian legend] afterwards killed by Paris" (STEEVENS), vi. 72.

**prick**, a point on a dial : *noon-tide prick* (point of noon), v. 241 ; ix. 295 ; *prick of noon* (point of noon, with a quibble), vi. 416.

**prick**, the point in the centre of the butts (see *clout*) : *Let the mark have a prick in't*, ii. 196.

**prick**, a prickle : *mount Their pricks at my footfall*, i. 230.

**prick**, a skewer : *wooden pricks*, viii. 48.

**prick**, to nominate by a puncture or mark : *Prick him*, iv. 355, 356 (four times) ; *prick the woman's tailor*, iv. 357 ; *Prick him down*, vi. 663 ; *hath pricked down Bardolph*, iv. 347 ; *have pricked me*, iv. 355 ; *prick'd in number of our friends*, vii. 155 ; *their names are prick'd*, vii. 168 ; *prick'd to die*, ibid. ; *prick'd thee out* (with a quibble), ix. 342.

**prick** *in*, to stick in : *prick'd in't for a feather*, iii. 148.

**prick-song**, "harmony written or pricked down, in opposition to plain-song, where the descant rested with the will of the singer" (Chappell's *Popular Music of the Olden Time*, &c., vol. i. p. 51, note, sec. ed.), vi. 413.

**pricket**, a buck of the second year, ii. 198, 199, 200 (twice).

**pride** *of France—The full*, iv. 421 ; *the pride of France*, v. 52 ; *the pride of Gallia*, v. 75 : In these passages Warburton rightly explains pride to mean "haughty power." (Mr. Collier is manifestly wrong when he supposes that in the second passage the allusion is to La Pucelle.)

**pridge**—*I must speak with him from the*, iv. 465 : *pridge*, Fluellen's Welsh pronunciation of *bridge* : According to Theobald, "Fluellen, who comes from the bridge, wants to acquaint the king with the transactions that had happened there. This he calls *speaking to the king from the bridge* :" but the present passage is not in the quartos ; and Malone suspects that the words "*from the bridge* [*pridge*]" were caught by the compositor from King Henry's first speech on his entrance.

**prig**, a thief, a pick-pocket, iii. 460.

**prime**, first, principal : *my prime request*, i. 214 ; *no primer business* ("no matter of state that more earnestly presses a despatch," WARBURTON), v. 481.

**prime**, eager ("Prim, *Prime, forward,*" &c. Cotgrave's *Fr. and Engl. Dict.*): *as prime as goats*, viii. 197.

**prime**, the spring: *love is crownèd with the prime*, iii. 86; *That happiness and prime* (=the happy spring of life) *can happy call*, iii. 228; *To add a more rejoicing to the prime*, ix. 281; *the wanton burden of the prime*, ix. 380.

**primero**, i. 439; v. 554: A game at cards, which was very fashionable in Shakespeare's time, and which seems to have been (as Gifford observes, note on *Jonson's Works*, vol. ii. p. 31) "a very complicated amusement." I originally had cited here from Sir John Harington's *Epigrams* what he calls "The story of Marcus' life at Primero," consisting of forty-two lines: but it is such an obscure detail that I have substituted for it the following portion of Minsheu's *Pleasant and Delightfull Dialogues in Spanish and English*, &c., 1599, from which I leave the reader to gather what he can concerning the game (The speakers are "fiue gentlemen friendes, called Gusman, Rodricke, Sir Lorenço, Mendoça, Osorio a gentleman-vsher, and a Page [two Pages]"):

"O. Now to take away all occasion of strife, I will giue a meane, and let it be Primera. M. You haue saide very well, for it is a meane betweene extremes. L. I take it that it is called Primera because it hath the first place at the play at cardes. R. Let vs goe: what is the summe that we play for? M. Two shillings stake, and eight shillings rest. L. Then shuffle the cardes well. O. I lift to see who shall deale: it must be a coate carde; I would not be a coat with neuer a blanke in my purse. R. I did lift an ace. L. I a fower. M. I a sixe, whereby I am the eldest hand. O. Let the cardes come to me, for I deale them; one, two, three, fower, one, two, three, fower. M. Passe. R. Passe. L. Passe. O. I set so much. M. I will none. R. Ile none. L. I must of force see it; deale the cards. M. Giue me fower cards; Ile see as much as he sets. R. See heere my rest; let euery one be in. M. I am come to passe againe. R. And I too. L. I do the selfe same. O. I set my rest. M. Ile see it. R. I also. L. I cannot giue it ouer. M. I was a small prime. L. I am flush. M. I would you were not. L. Is this good neighbourhood? M. Charitie well placed doth first beginne with ones selfe. O. I made fiue and fiftie, with which I win his prime. L. I flush, whereby I draw. R. I play no more at this play. M. Neither I at any other, for I must goe about a busines that concernes me. L. Pages, take euerie one two shillings a peece of the winnings. P. I pray God you may receiue it a hundred fold. P. In heauen I pray God you may finde it hanged on a hooke." pp. 26, 27.

**primy**, "early, belonging to the spring" (Nares's *Gloss.*), vii. 314.

**prince**, to play the prince: *to prince it much*, viii. 441.

**princess'**, a contraction of *princesses: Than other princess' can*, i. 205.

**principality**, an angel of a high order: *Yet let her be a principality*, i. 308.

**principals** *did seem to rend—The very*, ix. 53: "The *principals* are the strongest rafters in the roof of a building" (MALONE): "The corner-posts of a house, tenoned into the ground plates below, and into the beams of the roof." Halliwell's *Dict. of Arch. and Prov. Words.*

**princox**, a pert youth, a forward young coxcomb, vi. 397.

**print**—*In*, With great exactness, with precision, i. 299; ii. 189. (This phrase was not obsolete even in the time of Locke: he thus introduces it in *Some Thoughts concerning Education;* "who is not designed to lie always in my young master's bed at home, and to have his maid lay all things *in print*, and tuck him in warm." p. 32, ed. 1705.)

**printed** *in her blood—The story that is*, "The story which her blushes discover to be true" (JOHNSON), "The indelible pollution with which she is stained" (SEYMOUR), ii. 125.

**Priscian** *a little scratched*, ii. 219: "Alluding to the common phrase—*Diminuis* Prisciani *caput*, applied to such as speak false Latin" (THEOBALD).

**private**, privacy: *let me enjoy my private*, iii. 366.

**private**, private and confidential intelligence: *Whose private with me of the Dauphin's love*, iv. 71: see note 106, iv. 71.

**private** *plot—In this:* see *plot—In this private.*

**prize**, a privilege: *It is war's prize to take all vantages*, v. 242; *'tis prize enough to be his son*, v. 247 (see note 43, v. 247).

**prize**—*play'd your:* see *play'd your prize—You have.*

**prized** *by their masters—Are*, "Are rated according to the esteem in which their possessor is held" (JOHNSON), vii. 11.

**probable** *need*, "a specious appearance of necessity" (JOHNSON), iii. 243.

**probal**, probable, viii. 178.

**probation**, proof, evidence, act of proving: *all probation made*, i. 543; *pass'd in probation with you*, vii. 243; *made probation*, vii. 305; *That the probation bear no hinge*, viii. 195; *for more probation*, viii. 508.

**proceeded** *The sweet degrees*, &c.—*Hadst thou . . . .*, Hadst thou . . . . . proceeded through the sweet degrees, &c., vii. 73.

**proceeded** *well, to stop all good proceeding*, ii. 162: "To *proceed* is an academical term, meaning to take a degree" (JOHNSON).

**process**, a summons, a citation: *Where's Fulvia's process?* viii. 254.

**proclamation**, a report, a character: *give him a better proclamation*, i. 513.

**prodigious**, portentous, unnatural, monstrous: ii. 330; iv. 36; v. 341; vi. 106, 399; vii. 122.

**prodigious** *son*, Launce's blunder for *prodigal son*, i. 300.

**prodigiously** *be cross'd*, "be disappointed by the production of a prodigy, a monster" (JOHNSON), iv. 37.

**proditor**, a betrayer, a traitor, v. 18.

**proface**, iv. 398: This expression is equivalent to "Much good may it do you:" "Prouface, *prounface:* Souhait qui veut dire, bien vous fasse: *proficiat.*" Roquefort's *Gloss. de la Langue Romaine:* "Buon pro ui faceia, *much good may it doe you.*" Florio's *Ital. and Engl. Dict.*

**profane**, gross of language: *so old, and so profane*, iv. 405; *What profane wretch art thou?* viii. 135; *a most profane and liberal counsellor*, viii. 162; *Profane fellow!* viii. 422.

**profanely**, grossly: *not to speak it profanely*, vii. 362.

**professed**, used for *professing: your professèd bosoms*, viii. 16.

**prognostication** *proclaims — The hottest day*, "The hottest day foretold in the almanac" (JOHNSON), iii. 489: "Almanacs were in Shakespeare's time published under this title, 'An Almanack and *Prognostication* made for the year of our Lord God 1595.' See Herbert's *Typograph. Antiq.* ii. 1029" (MALONE).

**progress**, the travelling of a sovereign and his court to visit different parts of his dominions: *The king is now in progress towards Saint Alban's*, v. 129; *a king may go a progress through the guts of a beggar*, vii. 391.

**proin**, to prune, ix. 178.

**project** *mine own cause so well*, viii. 370: Here Malone explains *project* by "shape or form:" qy. "set forth," "put forward"?

**prolixious**, prolix, causing delay, i. 498.

**prologue** *arm'd—A*, vi. 6: The prologue-speakers customarily wore black cloaks. There are other instances in which they are directed to appear in armour. One of these is afforded by Ben Jonson's *Poetaster*, the first part of the Prologue to which is spoken by Envy, who 'descends slowly:' then, after 'the third sounding,' 'as she disappears, enter Prologue hastily in armour.' Jonson's Prologue was armed as if to defend the poet against his detractors: Shakespeare's, only to suit the martial action of the play which he introduced" (GRANT WHITE).

**prolong'd**, deferred, put off: *this wedding-day Perhaps is but prolong'd*, ii. 129; *As else I would be, were the day prolong'd*, v. 397.

**promis'd** *end?—Is this the*, Seems to mean "Is this the end of all things, the end of the world?" viii. 120.

**promised** *forth—I am*, "I have an engagement" (CRAIK), vii. 118.

**prompture**, suggestion, instigation, i. 499.

**prone**, "prompt, ready" (Nares's *Gloss.*), "prompt, significant, expressive" (MALONE): *a prone and speechless dialect*, i. 468.

**prone**, forward, headstrong: *I never saw one so prone*, viii. 495; *prone lust*, ix. 292.

**proof**, armour of proof, "armour hardened till it will abide a certain trial" (JOHNSON): *Armèd in proof*, v. 453; *in strong proof of chastity well arm'd*, vi. 381; *lapp'd in proof*, vii. 207.

**proof**, firm temper, impenetrability: *Add proof unto mine armour*, iv. 112; *come to any proof* (to "any confirmed state of manhood. The allusion is to armour hardened till it abides a certain trial," STEEVENS), iv. 377; *his coat is of proof* ("A quibble between two senses of the word [*proof*]; one as being able to resist, the other as being *well-worn*, that is, long worn," HANMER), v. 185; *proof eterne*, vii. 352; *With hearts more proof* (used adjectively, "of proof") *than shields*, vi. 150; *proof of harness* (=armour of proof), viii. 345; *targes of proof*, viii. 495.

**proof**—*A common*, "A matter proved by common experience" (MASON), vii. 126.

**proof**—*Blast in:* see *blast*, &c.

**proof**—*Passages of*, "Transactions of daily experience" (JOHNSON), vii. 408.

**proof**—*Sorted to no:* see *sorted to no proof*, &c.

**propagation** *of a dower*, i. 467: see note 18, i. 467.

**proper**, one's own, what belongs to an individual: *men hang and drown Their proper selves*, i. 249; *Are not thine own so proper*, i. 460; *their proper bane*, i. 466; *his proper tongue*, i. 552; *these my proper hands*, iii. 437; *my proper son*, iv. 396; *our own proper entrails*, vii. 193; *my proper life*, vii. 425; *Proper deformity seems not in the fiend So horrid as in woman* ("Diabolic qualities appear not so horrid in the devil, to whom they belong, as in woman, who unnaturally assumes them," WARBURTON), viii. 87; *our proper son*, viii. 144; *proper satisfaction*, viii. 151.

**proper**, well-looking, handsome: *proper man*, i. 331; ii. 102, 269, 344; iii. 65, 357; iv. 12; v. 348; vi. 17; viii. 155; *proper young men*, iii. 13; *herself more proper*, iii. 64; *proper men*, vii. 108; viii. 444; *the issue of it being so proper*, viii. 5; *properer man*, iii. 64; *properest man*, ii. 140.

**proper-false**—*The*, The well-looking false, the handsome and deceitful, iii. 335.

**properly**, *my remission lies In Volscian breasts—Though I owe My revenge*, "Though I have a peculiar right in revenge, in the power of forgiveness the Volscians are conjoined" (JOHNSON), vi. 251.

**properties**, a term still in use at our theatres, and meaning the various articles required for the performance of a play, dresses and scenes excepted: *Go get us properties, And tricking for our fairies*, i. 435; *I will draw a bill of properties*, ii. 269.

**property**, "a thing quite at our disposal, and to be treated as we please" (STEEVENS): *do not talk of him But as a property*, vii. 169.

**property**, to appropriate, to make a property of: *They have here propertied me* ("taken possession of me, as of a man unable to look to himself," JOHNSON), iii. 382; *I am too high-born to be propertied*, iv. 82; *Subdues and properties to his love*, vii. 7.

**property**, to endow with properties or qualities: *his voice was propertied As all the tunèd spheres*, viii. 369.

**propose**, conversation: *To listen our propose*, ii. 105.

**propose**, to discourse, to hold forth: *Wherein the togèd consuls can propose*, viii. 133.

**propose**, to converse: *Proposing with the prince and Claudio*, ii. 105.

**propose**, to image to oneself: *Be now the father, and propose a son* ("image to yourself a son, contrive for a moment to think you have one," STEEVENS), iv. 395; *a thousand deaths Would I propose t' achieve her whom I love*, vi. 296 (but the meaning of *propose* in this passage seems to be doubtful: qy. "venture, run the risk of"?).

**propriety**, proper state or condition: *That makes thee strangle* (suppress, drown) *thy propriety* ("property," MALONE, "individuality, identity," HALLIWELL), iii. 389; *it frights the isle From her propriety*, viii. 174.

**propugnation**, defence, vi. 42.

**prorogue**, to lengthen out, to prolong: *But to prorogue his grief*, ix. 87.

**prorogue**, to put off, to delay: *nothing may prorogue it*, vi. 455; *prorogue his honour Even till a Lethe'd dulness* ("delay his sense of honour from exerting itself till he is become habitually sluggish," STEEVENS), viii. 274; *Than death proroguèd* ("deferred to a more distant period," MALONE), vi. 406.

**prosperous-artificial** *feat*, ix. 90: see note 226, ix. 90.

**protest**—*I will tell her, sir, that you do*, vi. 418: On the following passage of Jonson's *Every Man in his Humour*,—"Do you think I would leave you? I *protest*—*E. Know.* No, no, you shall not *protest*, coz,"—Whalley remarks, "There appears to have been something

affected or ridiculous, at this time, in using the word *protest.*" Jonson's *Works*, vol. i. p. 24, ed. Gifford (Compare Donne's *Fourth Satire:*

> "he enters, and a lady which owes
> Him not so much as good will, he arrests,
> And unto her *protests, protests, protests,*
> So much as at Rome would serve to have throwne
> Ten cardinalls into the Inquisition." *Poems*, p. 344, ed. 1633:

See too Fletcher's *Queen of Corinth*, Beaumont and Fletcher's *Works*, vol. v. p. 412, ed. Dyce).

**proud** *to be so valiant—He is grown Too*, vi. 143: Explained by Steevens, "His pride is such as not to deserve the accompaniment of so much valour;" by Malone, "He is grown too proud of being so valiant, to be endured."

**prouder** *foe—Yet, I know, Our party may well meet a*, iv. 80: "Mr. Steevens has noticed Dr. Johnson's misconception of this passage; yet it may be doubted whether he has sufficiently simplified the meaning, which is, 'yet I know that our party is fully competent to engage a more *valiant* foe.' *Prouder* has in this place the signification of the old French word *preux*" (DOUCE).

**provand**, provender, food, vi. 174.

**provincial**—*Nor here*, Nor subject to the ecclesiastical authorities of this province, i. 548.

**Provincial** *roses on my razed shoes—Two*, vii. 370, 371: Here *Provincial roses*, as Douce observes, mean the kind of roses for the growth of which *Provins* in *La Basse Brie*, about forty miles from Paris, was formerly very celebrated; but Hamlet, of course, is speaking of the ornamental shoe-ties called *roses*, consisting of ribands gathered into large knots: on *razed shoes* see note 89, vii. 371.

**provokes** *the mightiest hulk against the tide*, urges on, impels the mightiest, &c., v. 97.

**provoking** *merit—A*, viii. 73: "Cornwall, I suppose, means the merit of Edmund, which, being noticed by Gloster, provoked or instigated Edgar to seek his father's death" (MALONE): "*Provoking* here means *stimulating;* a merit he felt in himself, which irritated him against a father that had none" (MASON).

**prune** *himself*, iv. 204; *Prunes the immortal wing*, viii. 492; *pruning me*, ii. 211: To *prune* is a term of falconry, applied to other birds besides hawks, and metaphorically to a human being: a hawk *prunes* when she picks out damaged feathers, and arranges her plumage with her bill.

**prune**—*A stewed*, iv. 265; *stewed prunes*, i. 368, 477; iv. 340: This was formerly a favourite dish, and it appears to have been very common in brothels: when, in the last of the passages above re-

ferred to, Doll Tearsheet says that Pistol *lives upon mouldy stewed prunes and dried cakes*, she means, observes Steevens, "he lives on the refuse provisions of bawdy-houses and pastry-cooks' shops." (In *Maroccus Extaticus*, &c., 1595, we find; "Roger and his Bettrice set up [a brothel] forsooth, with their pamphlet pots, and *stewed prunes*, nine for a tester, in a sinfull saucer," &c. p. 16. Percy Soc. reprint.)

**Publius** *shall not live, Who is your sister's son, Mark Antony*, vii. 168: A mistake of the poet, as Upton has shown: the person meant, Lucius Cæsar, was uncle by the mother's side to Mark Antony.

**Puck**—*As I'm an honest*, ii. 332: Here the speaker gives himself the epithet *honest*, because—as Tyrwhitt observes on the expression *sweet Puck*, earlier in this play—the word *Puck* alone "signified nothing better than *fiend* or *devil*."

**pudency**, modesty, viii. 430.

**pugging**, prigging, thieving, iii. 457.

**puke-stocking**, iv. 233: Here *puke* most probably means "dark-coloured" (perhaps equivalent to *puce*): that it describes the material of the stocking (or hose) is less likely.

**pulsidge**, the Hostess's corruption of *pulse*, iv. 337.

**pump** *well-flowered—Then is my*, vi. 415: "The fundamental idea is, that Romeo wore *pinked* pumps, that is, punched with holes in figures" (JOHNSON); to which note Steevens adds, "See the shoes of the morris-dancers in the plate [from Tollet's painted window, where the figures marked 4 and 10 have pinked shoes] at the conclusion of *The First Part of King Henry IV.* [Malone's *Shakespeare* by Boswell, vol. xvi.];" and he then observes, "It was the custom to wear ribbons in the shoes formed into the shape of roses, or of any other flowers."

**pun**, to pound, to beat, vi. 35.

**punto** (Ital. *punta*), a thrust, a stroke (a fencing-term), i. 398.

**punto** *reverso* (Ital. *punta riversa*), a back-handed thrust or stroke (a fencing-term), vi. 413.

**purchase**, gain, profit, advantage: *The purchase is to make men glorious*, ix. 5.

**purchase**, a cant term for stolen goods, booty: *thou shalt have a share in our purchase*, iv. 224; *They will steal any thing, and call it purchase*, iv. 453; *Made prize and purchase* (booty) *of his wanton eye*, v. 410.

**purchase**—*After fourteen years'*, iii. 377: The meaning must be—After the rate of fourteen years' purchase—at an excessive price. Perhaps in Shakespeare's time the current value of land was fourteen years' purchase.

**purchas'd**, obtained by unfair means: *for what in me was purchas'd, Falls upon thee in a more fairer sort*, iv. 388: see the preceding article but one, and note 94, iv. 388.

**purchas'd**—*Hereditary, Rather than*, Hereditary, rather than "procured by his own fault or endeavour" (JOHNSON), viii. 267.

**puritan** *amongst them, and he sings psalms to hornpipes—But one*, iii. 458: "An allusion to a practice, common at this time among the puritans, of burlesquing the *plein chant* of the papists, by adapting vulgar and ludicrous music to psalms and pious compositions" (DOUCE).

**purples**—*Long*, vii. 410: "This is the *early purple orchis* (Orchis mascula), which blossoms in April and May; it grows in meadows and pastures, and is about ten inches high; the flowers are purple, numerous, and *in long spikes*. The poet refers to another name by which this flower was called *by liberal* shepherds, and says that

> 'Cold maids did [do] *dead men's fingers* call them.'

From this I consider that the cold maids mistook one of the other orchids, having *palmated roots*, for long purples. The Orchis mascula has two bulbs, and is in many parts of England called by a name that liberal shepherds used, and which is found in the herbals of Shakspere's time. The *spotted palmate orchis* (Orchis maculata) and the *marsh orchis* (Orchis latifolia) have palmated roots, and are called 'dead men's fingers,' which they somewhat resemble." Beisly's *Shakspere's Garden*, &c., p. 160.

**pursuivants** *of death—The*, "The heralds that, forerunning death, proclaim its approach" (JOHNSON), v. 40.

**purveyor**, vii. 221: "The duty of the purveyor, an officer belonging to the court, was to make a general provision for the royal household. It was the office also of this person to travel before the king whenever he made his progresses to different parts of the realm, and to see that every thing was duly provided" (DOUCE).

**push**, an exclamation, equivalent to *pish: And made a push at chance and sufferance*, ii. 135; *Push! did you see my cap?* vii. 59 (Compare "*Push*, meet me." *The Tryall of Cheualry*, 1605, sig. C 4 verso: "*Push*, ile bee all obseruatiue." *Euerie Woman in her Humor*, 1609, sig. E 2 verso: "Vncle, you that *make a pish* at the black art," &c. Day's *Law Tricks*, 1608, sig. I 2 verso).

**put** *on*, to instigate: *the powers above Put on their instruments*, vii. 278; *We'll put on those shall praise your excellence*, vii. 409; *deaths put on* ("instigated, produced," MALONE) *by cunning*, vii. 436; *had he been put on* (put forward, put to the trial), ibid.; *put it on By your allowance*, viii. 30; *'Tis they have put him on the old man's death*, viii. 40; *I never Had liv'd to put on this*, viii. 483; *put on the vouch*

*of very malice itself*, viii. 161; *this unwonted putting on*, i. 526; *but by our putting on*, vi. 189; *stand the putting on*, viii. 166.

**putter-on**, an instigator, iii. 427; v. 479.

**putter-out** *of one for five—Each*, i. 248: *putter-out* was a term for a person who, when going abroad was much in fashion, *put out* a sum of money on condition of receiving great interest for it at his return home; if he never returned, the deposit was forfeited: "So, in *The Scourge of Folly*, by J. Davies of Hereford, printed about the year 1611,

> 'Sir Solus straight will travel, as they say,
> And *gives out one for three*, when home comes he.'

It appears from Moryson's *Itinerary*, 1617, Part I. p. 198, that 'this custom of giving out money upon these adventures was first used in court and among noblemen;' and that some years before his book was published, 'bankerouts, stage-players, and men of base condition had drawn it into contempt' by undertaking journeys merely for gain upon their return" (MALONE): "In the present passage, Mr. Staunton defends the reading of the folio, 'Each-putter out of *five* for *one*,' by a quotation from the opening of Cartwright's *Ordinary*, 'I'd put out moneys *of* being Mayor,' '*of* being commonly used by Shakespeare and his contemporaries for *on*.' But, granting this, what does the quotation prove? Why, that it is good Elizabethan English to talk of putting out moneys *of* or *on* the chance *of an event taking place*. This does not warrant such a phrase as putting out moneys on five for one, or on one for five. We might as well maintain that because we talk of betting on a horse, we may properly talk of betting *on* five to one; and even because we talk of lending money, we might talk of lending interest" (W. N. LETTSOM): And see note 88, i. 248.

**puttock**, a kite, v. 168; vi. 104; viii. 391.

**puzzel**, a foul drab ("From *puzza, i.e.* malus fœtor, says Minsheu," TOLLET), v. 24.

**py'r** *lady*, Sir Hugh's pronunciation of *by'r lady* (quod vide), i. 362.

**pyramides**, pyramids, viii. 368.

**pyramis**, a pyramid, v. 27; *pyramises*, viii. 299.

## Q.

**quail**, to overpower: *Quail, crush, conclude, and quell*, ii. 326; *to quail and shake the orb*, viii. 369.

**quail**, to faint, to sink into dejection: *my false spirits Quail*, viii. 501; *their quailing breasts*, v. 261.

**quail,** to slacken, to relax: *And let not search and inquisition quail,* iii. 27.

**quailing,** a sinking into dejection, a failing in resolution; *there is no quailing now,* iv. 269.

**quails** *ever Beat mine, inhoop'd, at odds—His:* see *inhoop'd, at odds,* &c.

**quails,** a cant term for prostitutes: *one that loves quails,* vi. 104.

**quaint,** ingenious, clever, artful: *My quaint Ariel,* i. 210; *quaint lies,* ii. 392; *quaint musician,* iii. 151; *forgèd quaint conceit,* v. 64; *how quaint an orator you are,* v. 171.

**quaint,** neat, elegant, well-fancied: *quaint in green,* i. 441; *fine, quaint, graceful,* ii. 117; *More quaint, more pleasing,* iii. 170.

**quaintly,** ingeniously, cleverly, artfully, i. 297, 320; ii. 360; v. 263; vii. 332; ix. 46.

**quak'd**—*gladly,* "thrown into grateful trepidation" (STEEVENS), vi. 160.

**qualification** *shall come into no true taste again—Whose,* "Whose resentment shall not be so qualified or tempered, as to be well tasted, as not to retain some bitterness" (JOHNSON), viii. 165.

**qualify,** to soften, to moderate, to abate, to weaken: *qualify the laws,* i. 461; *To qualify in others,* i. 524; *But qualify the fire's extreme rage,* i. 314; *this amazement can I qualify,* ii. 152; *to qualify his rigorous course,* ii. 395; *craftily qualified* ("slily mixed with water," JOHNSON), viii. 168; *by gazing qualified,* ix. 284.

**quality,** (used technically to signify) the profession of an actor: *Will they pursue the quality no longer than they can sing?* vii. 347; *give us a taste of your quality,* vii. 350.

**quality,** a profession, a calling, an occupation: *Ariel and all his quality* (all those occupied in similar services, all his fellows), i. 205; *we do in our quality much want,* i. 332; *Attend your office and your quality,* i. 446; *you are not of our quality,* iv. 277; *the very quality of my lord,* viii. 150.

**quarrel,** *fortune—That,* v. 505: see note 61, v. 505.

**quarry,** "Any thing hunted by dogs, hawks, or otherwise; the game or prey sought [or killed]. The etymology has been variously attempted, but with little success." Nares's *Gloss.*: In the following passages *quarry* is equivalent to "heap of dead;" *I'd make a quarry With thousands of these quarter'd slaves,* vi. 140; *the quarry of these murder'd deer,* vii. 277; *This quarry cries on havock,* vii. 435.

**quarter,** an allotted post or station: *keep good quarter,* iv. 90; *not a man Shall pass his quarter,* vii. 100; *In quarter* ("on our station," MALONE), viii. 174.

**quarter'd** *fires—Their*, The fires in the different quarters of their army, viii. 481.

**quat**, a pimple: *I've rubbed this young quat almost to the sense* ("Roderigo is called a *quat* by the same mode of speech as a low fellow is now termed in low language a *scab*. *To rub to the sense* is to rub to the quick," JOHNSON), viii. 228.

**quatch-buttock**, a squat, a flat buttock, iii. 229.

**queasiness**, "sickness of a nauseated stomach" (JOHNSON'S *Dict.*), distaste, disgust, iv. 313.

**queasy**, squeamish, fastidious: *his queasy stomach*, ii. 95.

**queasy**, "delicate, unsettled, what requires to be handled nicely" (STEEVENS): *a queasy question*, viii. 37.

**queasy**, nauseated, disgusted: *queasy with his insolence*, viii. 313.

**queen**—*To pray for the*: see *kneel down before you*, &c.

**quell**, murder, assassination: *the guilt Of our great quell*, vii. 225.

**quell**, to kill: *Quail, crush, conclude, and quell*, ii. 326.

**quench**, to grow cool: *She will not quench*, viii. 403.

**quern**, ii. 271: "A hand-mill for grinding corn, made of two corresponding stones. It is one of our oldest words; and, with slight variations, is found in all the Northern languages. . . . Capell ridiculously supposed that *quern* here meant *churn*." Brockett's *Gloss. of North Country Words*, &c. (In Coles's *Lat. and Engl. Dict. churn* and *quern* are thus distinguished; "A Churn, *Fidelia, vasculum in quo agitatur butyrum*." "A Quern, *Mola trusatilis*.")

**quest**, a search, an inquiry: *quest of love* (=love-suit, "is amorous expedition. The term originated from romance. A *quest* was the expedition in which a knight was engaged," STEEVENS: "The knight that finding the first encounter combersom, giueth ouer the *quest*, is counted but a coward." Greene's *Carde of Fancie*, sig. E 3 verso, ed. 1608), viii. 12; *Can stead the quest*, ix. 47; *three several quests*, viii. 139.

**quest**, an inquest, an impannelled jury: *What lawful quest have given their verdict up*, v. 366; *A quest of thoughts*, ix. 355; *crowner's quest-law*, vii. 411 (see *crowner*).

**quest**, an inquisition; *these false and most contrarious quests*, i. 520.

**questant**, an aspirant, a candidate, a competitor, iii. 221; ix. 208.

**question**, conversation: *As I subscribe not that, nor any other, But in the loss of question*, i. 496 (see first *subscribe*, and note 74, i. 496); *I will not stay thy question*, ii. 278; *and had much question with him*, iii. 60; *in any constant question* ("settled, determinate, regular ques-

tion," JOHNSON, "regular conversation," MALONE), iii. 380; *have some question with the shepherd*, iii. 456; *Has these poor men in question*, iii. 498; *During all question of the gentle truce* ("conversation while the gentle truce lasts," MALONE), vi. 77; *To call hers, exquisite, in question more* ("to make her unparalleled beauty more the subject of thought and conversation," MALONE), vi. 382; *cry out on the top of question* (recite at the very highest pitch of their voice), vii. 346 (where Dr. Wellesley wrongly understands *question* to mean "rack." *Stray Notes on the Text of Shakespeare*, p. 33).

**question**, a point, a topic: *some necessary question of the play*, vii. 363.

**question**—*A commodity in*, "A commodity subject to judicial trial or examination" (STEEVENS); ii. 117.

**question**—*First in*, "First called for, first appointed" (JOHNSON), i. 461.

**question** *bear it*—*With more facile*, viii. 142: "*Question* is for the *act of seeking*. With more *easy endeavour*" (JOHNSON); "May carry it with less dispute, with less opposition" (MASON).

**question** *of his death is enrolled in the Capitol*—*The*, vii. 159; "The word *question* is here used in a somewhat peculiar sense. It seems to mean the statement of the reasons" (CRAIK).

**question**:—*why, an hour in clamour*, &c., ii. 147: Here *question* is equivalent to "you ask a question," or "that is the question."

**question**, to converse: *think you question* ("converse," STEEVENS, "debate, argue, hold controversy," CRAIK) *with the Jew*, ii. 398; *long he questioned With modest Lucrece*, ix. 275.

**questionable**, "provoking question" (HANMER), "propitious to conversation, easy and willing to be conversed with" (STEEVENS), "capable of being conversed with" (MALONE), vii. 322: compare first *question* and *unquestionable*.

**questrists**, persons who go in *quest* or search of another, pursuers, viii. 78.

**quick**, living, alive: *set quick i' th' earth*, i. 417; *one that's dead is quick*, iii. 306; *but quick, and in mine arms*, iii. 466; *The mercy that was quick in us*, iv. 438; *earth, gape open wide, and eat him quick*, v. 342; *Thou'rt quick* ("Thou hast life and motion in thee," JOHNSON), vii. 66; *Be buried quick with her*, vii. 421.

**quick**, lively: *But is there no quick recreation granted?* ii. 165; *quick and merry words*, v. 349.

**quick**, inventive, quick-witted: *the quick comedians*, viii. 374.

**quick**, pregnant: *she's quick*, ii. 246; *Jaquenetta that is quick by him*, ibid.

**quick-expedient**: see *expedient*.

quicken *with kissing*, "Revive *by my kiss* [kisses]" (JOHNSON), viii. 359.

quiddits, and *quiddities*, legal quibblings, subtilties, equivocations, vii. 414; iv. 206.

quietus, vii. 358; ix. 395: "This is an Exchequer term. . . . . It is the word which denotes that an accomptant is *quit*." Hunter's *New Illust. of Shakespeare*, vol. ii. p. 241: "Chiefly used by authors in metaphorical senses." Nares's *Gloss.*

quill—*Deliver our supplications in the*, v. 117: see note 20, v. 117.

quillets, sly turns in argument, nice and frivolous distinctions, chicanery, ii. 214; v. 36, 157; vii. 70, 414; viii. 180.

quilt, a flock-bed: *how now, quilt!* iv. 275.

quintain, iii. 18: "Tilting or combating at the quintain is certainly a military exercise of high antiquity, and antecedent, I doubt not, to the justs and tournaments. The quintain originally was nothing more than the trunk of a tree or post set up for the practice of the tyros in chivalry. Afterward a staff or spear was fixed in the earth, and a shield, being hung upon it, was the mark to strike at: the dexterity of the performer consisted in smiting the shield in such a manner as to break the ligatures and bear it to the ground. In process of time this diversion was improved, and instead of the staff and the shield, the resemblance of a human figure carved in wood was introduced. To render the appearance of this figure more formidable, it was generally made in the likeness of a Turk or a Saracen armed at all points, bearing a shield upon his left arm, and brandishing a club or a sabre with his right. The quintain thus fashioned was placed upon a pivot, and so contrived as to move round with facility. In running at this figure it was necessary for the horseman to direct his lance with great adroitness, and make his stroke upon the forehead between the eyes or upon the nose; for if he struck wide of those parts, especially upon the shield, the quintain turned about with much velocity, and, in case he was not exceedingly careful, would give him a severe blow upon the back with the wooden sabre held in the right hand, which was considered as highly disgraceful to the performer, while it excited the laughter and ridicule of the spectators." Strutt's *Sports and Pastimes*, &c., p. 104, sec. ed.: There were other sorts of quintains; but the words of Orlando, "a quintain, *a mere lifeless block*," seem to show that Shakespeare alludes to the kind above described.

quip, a sharp retort, a taunt, a repartee, iii. 74; *quips*, i. 333, 371; ii. 104; iv. 206.

quire, a company, an assembly: *the whole quire hold their hips and loff*, ii. 272.

**quire**, to sing in concert: *Which quirèd with my drum*, vi. 211; *Still quiring to the young-ey'd cherubins*, ii. 413.

**quit**, to acquit: *But, for those earthly faults, I quit them all*, i. 554; *Till thou canst quit thee*, iii. 43; *Though yet he never harm'd me, here I quit him*, iii. 306; *God quit you in his mercy!* iv. 440.

**quit**, to requite, to retaliate, to avenge: *to quit their griefs* ("to retaliate their mournful stories," JOHNSON), iv. 176; "*I sall quit you with gude leve* ("I shall, with your permission, requite you, that is, answer you, or interpose with my arguments," JOHNSON), iv. 455; *Unless the Lady Bona quit his pain*, v. 286; *Your children's children quit it in your age*, v. 454; *To be full quit of those my banishers*, vi. 229; *To quit her bloody wrongs upon her foes*, vi. 280; *To quit him with this arm*, vii. 425; *Or quit in answer of the third exchange*, vii. 432; *To quit this horrid act*, viii. 81; *God quit you*, viii. 331; *As he shall like, to quit me* ("to repay me this insult," JOHNSON), viii. 332; *Then I shall quit you*, ix. 170; *Than I can quit or speak of*, ix. 214; *your evil quits you well*, i. 555.

**quit**, to set free, to release: *God safely quit her of her burden*, v. 556.

**quit**, quitted: *the very rats Instinctively had quit it*, i. 204; *and quit the vessel*, i. 206; *took such sorrow, That he quit being*, viii. 386.

**quittance**, an acquittance, a release, a discharge: *bill, warrant, quittance, or obligation*, i. 361; *omittance is no quittance*, iii. 66.

**quittance**, a requital: *Rendering faint quittance* ("return of blows," STEEVENS), iv. 310; *quittance of desert and merit*, iv. 436; *All use of quittance* ("All the customary returns made in discharge of obligations," WARBURTON), vii. 15.

**quittance**, to requite: *As fitting best to quittance their deceit*, v. 29 ("Oh, quoth hee, shall I be so ingrate as to *quittance* affection with fraude?" Greene's *Neuer too late*, First Part, sig. H 2, ed. 1611).

**quiver**, nimble, agile, active: *there was a little quiver fellow*, iv. 360.

**quoif**, a cap, iv. 311; *quoifs*, iii. 470.

**quote**, to note, to mark,—formerly pronounced, and often written, *cote*; hence the quibble (*quote=coat*) in the first of the following passages: *And how quote you my folly?* Val. *I quote it in your jerkin*, i. 302; *His face's own margent did quote such amazes*, ii. 182; *We did not quote them so*, ii. 250; *What curious eye doth quote deformities?* vi. 391; *Will quote my loathsome trespass in my looks*, ix. 296; *Her amber hairs for foul have amber quoted* (Her amber hairs have noted or marked amber for ugly), ii. 206; *He's quoted for a most perfidious slave*, iii. 302; *Quoted, and signed, to do a deed of shame*, iv. 69; *And quoted joint by joint*, vi. 100; *I had not quoted him*, vii. 335; *how she quotes the leaves*, vi. 329.

## R.

**R** *is for the dog*, vi. 419: Even in the days of the Romans, *R* was called *the dog's letter* from its resemblance in sound to the snarling of a dog: Lucilius alludes to it in a fragment, which is quoted with various corruptions by Nonius Marcellus, Charisius, and Donatus on Terence, and which Joseph Scaliger amended thus,

" Irritata canes quod, homo quàm, planiu' dicit"

("canes" being the nom. sing. fem.); and Persius has

" Sonat hic de nare canina
Litera." *Sat.* i. 109:

Ben Jonson, in his *English Grammar*, says that R "Is the *dog's* letter, and hurreth in the sound; the tongue striking the inner palate, with a trembling about the teeth." *Works*, vol. ix. p. 281, ed. Gifford: and various passages to the same effect might be cited from our early authors.

**rabato**, a kind of ruff or band (Fr. *rabbat*), ii. 117: "Menage saith it comes from *rabbattre*, to *put back*, because it was at first nothing but the collar of the shirt or shift turned back towards the shoulders" (T. HAWKINS).

**rabbit-sucker**, a sucking rabbit, iv. 243.

**rabble**, a band of inferior spirits: *Go bring the rabble*, i. 252 (Compare Ford: "the duke's grace, and the duchess' grace, and my Lord Fernando's grace, with all *the rabble* of courtiers," &c. *Love's Sacrifice*, act ii. sc. 1).

**rable**, rabble (so written for the rhyme), ix. 168.

**race**, inborn quality, disposition, nature: *thy vile race*, i. 212; *my sensual race*, i. 498.

**race** *of heaven—None our parts so poor But was a*, viii. 263: Here Warburton (with the approbation of Johnson) interprets *was a race of heaven* by "had a smack or flavour of heaven;" while Malone is "not sure that the poet did not mean 'was of heavenly origin.'"

**race** *or two of ginger—A*, iii. 458; *two races of ginger*, iv. 222; "*Raze of ginger;* Theobald pretends that this differs from *race of ginger*, which means only a root, whereas this means a bale or package. . . . . I cannot believe that the words are really different. Both must be derived from the Spanish *rayz*, meaning a root, and might be applied indifferently to small pieces or large packages." Nares's *Gloss.*

**rack**, a mass of vapoury clouds: *the rack stand still*, vii. 352; *That . . . . the rack dislimns*, viii. 352; *With ugly rack on his celestial face*, ix. 348 ("The winds in the upper region, which move the clouds above (which we call the *rack*)," &c. Bacon's *Sylva Sylvarum, or A Naturall Historie*, § 115, p. 32, ed. 1758: *Rack*, as Horne Tooke first observed, is properly—vapour, steam, exhala-

tion (that which is *reeked*) : see Richardson's *Dict.* in v. : see too note 106 on *The Tempest*, i. 257).

**rack**, to move like vapour (see the preceding article) : *the racking clouds*, v. 247.

**rack**, to exaggerate : *then we rack the value*, ii. 129.

**rag**, a term of contempt,—a ragamuffin : *Away, thou rag*, iii. 170 ; *Thou rag of honour*, v. 356 ; *that poor rag*, vii. 74 ; *rags of France*, v. 457.

**ragged**, broken, unequal,—rough : *My voice is ragged*, iii. 34 ; *winter's ragged hand*, ix. 335 ; *The raggedst* (roughest) *hour*, iv. 311.

**ragged**, beggarly, base, ignominious : *A raggèd and forestall'd remission*, iv. 393 (see *forestall'd*, &c.) ; *a ragged name*, ix. 298.

**raging-wood**, raging-mad, v. 77 : see *wood*.

**rake**, to cover : *Here, in the sands, Thee I'll rake up*, viii. 102.

**rakes**—*Ere we become*, vi. 134 : Here, of course, the quibbling Citizen alludes to the proverb, "As lean as a rake."

**rampallian**, iv. 325 : This term of low abuse may mean, according to Steevens, "a *ramping* riotous strumpet," according to Nares (in *Gloss.*) "one who associates with *rampes* or prostitutes."

**rang'd** *empire—The wide arch Of the*, viii. 254 : "What in ancient masons' or bricklayers' work was denominated a *range* is now called a course" (STEEVENS) : "*rang'd*, meaning—orderly rang'd ; whose parts are now entire and distinct, like a number of well-built edifices" (CAPELL).

**rank**, a row : *The rank of osiers*, iii. 76.

**rank** *to market—It is the right butter-woman's*, iii. 47 : see note 80, iii. 47 (In a note on these words Mr. Staunton observes, "From a passage in Drayton's poem, 'The Shepherd's Sirena,' it might be inferred that '*rank*' was a familiar term for *chorus* or *rhyme* ;

> 'On thy bank,
> In a *rank*,
> Let thy swans sing her :'"

but by "*rank*" Drayton assuredly means "row").

**rank**, exuberant, grown to great height : *what, so rank?* ("what, was he advanced to this pitch?" JOHNSON), v. 485 ; *rank Achilles*, vi. 30 ; *who else is rank?* ("who else may be supposed to have overtopped his equals, and grown too high for the public safety," JOHNSON ; but here Malone, wrongly, I believe, would understand *rank* as "replete with blood"), vii. 153 ; *Rain added to a river that is rank* (brimful), ix. 225 ; *A ranker rate*, vii. 393.

**rank**, gross : *in the rank garb*, viii. 166 ; *speeches rank*, ix. 425.

**rank** *on foot—While other jests are something*, "While they are hotly pursuing other merriment of their own" (STEEVENS), i. 440.

**rank'd** *with all deserts*, "covered with ranks of all kinds of men" [with all degrees of merit or demerit] (JOHNSON), vii. 7.

**rankness**, exuberance: *I will physic your rankness* (high and insolent bearing), iii. 7; *like a bated and retirèd flood, Leaving our rankness and irregular course* ("*Rank*, as applied to water, here signifies *exuberant, ready to overflow*; as applied to the actions of the speaker and his party, it signifies *inordinate*," MALONE), iv. 89; *With the mere rankness of their joy*, v. 545.

**Rapine**, Rape, vi. 353, 354 (twice), 355.

**rapture**, a violent seizure: *spite of all the rapture of the sea*, ix. 31.

**rapture**, a fit: *Into a rapture lets her baby cry*, vi. 172.

**rarely**, nicely, happily: *How rarely does it meet with this time's guise*, vii. 81.

**rarely** *base*, "base in an uncommon degree" (STEEVENS), viii. 371.

**rascal**, a deer lean and out of season: *the noblest deer hath them as huge as the rascal*, iii. 57; *Come, you thin thing; come, you rascal*, iv. 403; *Not rascal-like*, v. 68; *Thou rascal, that art worst in blood to run*, vi. 139 (a rather difficult passage; see note 13, vi. 139); *You make fat rascals, Mistress Doll*, iv. 337.

**rash**, quick, hasty, sudden, violent: *no rash potion*, iii. 416; *His rash fierce blaze of riot*, iv. 122; *rash gunpowder*, iv. 379; *My matter is so rash*, vi. 82; *too rash, too unadvis'd*, vi. 407; *so startingly and rash*, viii. 202.

**rat**, *Irish*: see *Irish rat*, &c.

**rat** *without a tail—A*, vii. 208: "It should be remembered (for it was the belief of the times) that though a witch could assume the form of any animal she pleased, the tail would still be wanting. The reason given by some of the old writers for such a deficiency is, that though the hands and feet, by an easy change, might be converted into the four paws of a beast, there was still no part about a woman which corresponded with the length of tail common to almost all our four-footed creatures" (STEEVENS).

**rated** *from the heart—Affection is not*, Affection is not driven out of the heart by chiding, iii. 116.

**rated** *sinew—A*, "A strength on which we reckoned, a help of which we made account" (JOHNSON), iv. 280.

**rated** *treachery—Paying the fine of*, &c., "The Dauphin has *rated* your treachery, and set upon it a *fine* which your lives must pay" (JOHNSON), iv. 88.

**raught**, reached: *raught not to five weeks*, ii. 199; *raught me his hand*, iv. 496; *That raught at mountains with outstretchèd arms*, v. 242.

**raught**, snatched away: *This staff of honour raught*, v. 142; *The hand of death hath raught him*, viii. 347.

**ravel** *out*, to unravel, to unweave,—to unfold, to disclose: *must I ravel out My weav'd-up follies?* iv. 171; *Make you to ravel all this matter out*, vii. 386.

**ravell'd** *sleeve of care—The*: see *sleave*, &c.

**ravin**, to devour eagerly: *that ravin down*, i. 466; *wilt ravin up*, vii. 239.

**ravin**, ravening, devouring: *the ravin lion*, iii. 253.

**ravin'd**, (in the phraseology of Shakespeare) equivalent to *ravening*, ravenous: *the ravin'd salt-sea shark*, vii. 260 (where Steevens explains *ravin'd* "glutted with ravin or prey").

**rawly** *left*, "[left] without preparation, hastily, suddenly" (JOHNSON), "left young and helpless" (RITSON), iv. 477.

**rawness**—*In that*, "Without previous provision, without due preparation" (JOHNSON), "In that hasty manner" (Johnson's *Dict.*), vii. 271.

**rayed**, berayed, befouled: *was ever man so rayed?* iii. 155.

**rayed** *with the yellows*, iii. 148: Here *rayed* has been explained "streaked" and "defiled:" but qy. if it does not mean "in evil condition, afflicted"? Vide my note on Skelton's *Works*, vol. ii. p. 197, where, among other passages from early writers, is quoted, "He was sore *arayed* with sycknesse. Morbo atrocitor *conflictus est*." Hormanni *Vulgaria*, sig. I ii. ed. 1530: and see *yellows—The*.

**razed** *shoes*, vii. 371: see note 89, vii. 371.

**read** (or *rede*), counsel, advice: *recks not his own read*, vii. 316.

**ready**, dressed: *half ready and half unready*, v. 29; *Is she ready?* viii. 420 (in the answer to which question the Lady chooses to understand *ready* in another sense).

**rearly**, early, ix. 185.

**rearward**, the rear, ii. 125; iv. 361; v. 57; vi. 436; ix. 377.

**reason**, to converse, to talk: *how fondly dost thou reason!* ii. 44; *Our griefs, and not our manners, reason now*, iv. 73; *we'll reason with him*, v. 365; *You cannot reason almost with a man*, v. 380; *while we reason here*, v. 439; *reason safely with you*, vi. 162; *reason with the fellow*, vi. 237; *I reason'd with a Frenchman yesterday*, ii. 369; *what are you reasoning with yourself*, i. 298.

**reason** *our petition—Does*, "Does argue for us and our petition" (JOHNSON), vi. 258.

**reason** *to my love is liable—And*, vii. 141: "And reason, or propriety of conduct and language, is subordinate to my love" (JOHNSON):

"As if he had said, 'And, if I have acted wrong in telling you, my excuse is, that my reason where you are concerned is subject to and is overborne by my affection'" (CRAIK).

**reasons**, discourse, conversation: *your reasons at dinner*, ii. 218.

**reasons** *in her balance—She shall ne'er weigh more*, ii. 141; *No marvel, though you bite so sharp at reasons*, vi. 39: This quibble between *reasons* and *raisins* (which probably were pronounced alike) is as old as the time of Skelton, who says in his *Speke, Parrot*,

> "Grete reysons with resons be now reprobitante,
> For reysons ar no resons, but resons currant."
> *Works*, vol. ii. p. 22, ed. Dyce (where these lines were for the first time printed);

compare too Dekker; "Raisons will be much askt for, especially in an action of iniury," &c. *The Owles Almanacke* (under "*Grocers*"), 1618, p. 36.

**rebate**, to make obtuse, to dull, i. 473.

**Rebeck**—*Hugh*, vi. 467: So named from the *rebeck*, a three-stringed (originally, two-stringed) fiddle.

**rebused**, iii. 119: "Quasi *abused*" (WALKER).

**receipt**, a receptacle: *the receipt of reason*, vii. 225.

**receive** *it so*, "understand it so" (STEEVENS), iii. 334.

**receiving**, "ready apprehension" (WARBURTON): *To one of your receiving*, iii. 357.

**recheat**, a hunting-term for certain notes sounded on the horn, properly and more usually employed to recall the dogs from a wrong scent, ii. 79.

**reck**, to care, vi. 122; viii. 468; *recks*, iii. 33; vii. 316 (heeds); *Recking*, i. 339.

**recognizance**, a badge, a token, viii. 240.

**recognizances**: see *statutes*, &c.

**recomforted**, comforted again = comforted, vi. 261.

**recomforture**, comforting again = comforting, comfort, v. 436.

**record**, to sing: *record my woes*, i. 349; *records with moan*, ix. 62 (This word, it appears, is properly applied to the chattering of birds before they have learned to sing; "I recorde as yonge byrdes do, *Ie patelle*. This byrde recordeth allredy; she wyll synge within a whyle: *Cest oyselet patelle desja, il chantera auant quil soyt long temps*." Palsgrave's *Lesclarcissement de la Langue Françoyse*, &c., 1530, *The Table of Verbes*, fol. cccxxxiiii., verso: But Cotgrave understands it differently; "*Regazouiller*. To report, or to record, as birds, one anothers warbling." *Fr. and Engl. Dict.*: and so does Coles; "To record as birds, *Certatim modu-*

*lari, alternis canere.*" *Lat. and Engl. Dict.*: "The early note of song-birds was termed recording, probably, as Barrington suggests, from the instrument formerly called recorder." Way's note on the *Prompt. Parv.* p. 426).

**recorder,** a sort of flute or flageolet: *like a child on a recorder*, ii. 320; *the recorders*, vii. 371, 372: "The musical instrument called a *recorder* appears to be the kind of flute of which a description and representation are given by Mersennus, designated as the '*fluste d'Angleterre, que l'on appelle douce, et à neuf trous.*' *Harmonie Univ.* i. p. 237." Way's note on the *Prompt. Parv.* p. 425.

**records,** recorders (see the preceding article): *Still music of records*, ix. 201.

**recourse,** a repeated coursing or flowing: *Their eyes o'er-gallèd with recourse of tears*, vi. 115.

**recover** *the wind of me*, vii. 373: A term "borrowed from hunting, and means, to get the animal pursued to run with the wind, that it may not scent the toil or its pursuers" (SINGER, who cites *The Gentleman's Recreation*).

**recoveries:** see *double vouchers*, &c.

**recure,** to cure again=cure, v. 409; *recur'd*, ix. 354; *recures*, ix. 238.

**red** *lattice—A*, The lattice of an alehouse (a red lattice being formerly the usual distinction of an alehouse), iv. 331; *red-lattice phrases*, alehouse phrases, i. 389. (The Green Lattice is mentioned in Jonson's *Every Man in his Humour*, where Gifford observes; "In our author's time the windows of alehouses were furnished with lattices of various colours (glass, probably, was too costly, and too brittle for the kind of guests which frequented them); thus we hear of the *red*, the *blue*, and, as in this place, of the *Green Lattice*. There is a lane in the city yet called *Green*-lettuce (lattice) Lane, from an alehouse which once stood in it; and Serjeant Hall, in the *Tatler*, directs a letter to his brother, 'at the *Red* Lettace (lattice) in Butcher Row.'" Note on *Jonson's Works*, vol. i. p. 96.)

**red** *pestilence—The*, Another name for the *red plague*, vi. 219: see the next article.

**red** *plague—The*, i. 212: "In the *General Practise of Physicke*, 1605, p. 675, three different kinds of the plague-sore are mentioned,—'sometimes it is red, otherwhiles yellow, and sometimes blacke, which is the very worst and most venimous'" (HALLIWELL).

**re-deliver,** to deliver back,—to report: *Shall I re-deliver you e'en so?* vii. 429.

**reduce,** to bring back, iv. 513; v. 376, 461; ix. 195.

**reechy** *painting—The*, ii. 116; *her reechy neck*, vi. 172; *reechy kisses*, vii. 386; In the first of these passages *reechy* seems to signify

"smoky, discoloured by smoke;" in the other two, "sweaty, greasy, filthy" ("*Reechy* is greasy, sweaty. . . . . Laneham [in his *Letter*, &c.], speaking of 'three pretty puzels' in a morris-dance, says they were 'az *bright* az a *breast of bacon*,' that is, bacon hung in the *chimney*: and hence *reechy*, which in its primitive signification is *smoky*, came to imply *greasy*." RITSON).

**reels**—*Increase the reels*, viii. 301: Douce has shown that Steevens was mistaken in asserting that *reel* in Shakespeare's time did not signify "a dance:" Here Singer explains our text "increase its [the world's] giddy course."

**refelled**, refuted, i. 541.

**refer** *yourself to this advantage*, "have recourse to, betake yourself to, this advantage" (STEEVENS), i. 508.

**reflex**, a reflection, vi. 445.

**reflex**, to reflect, v. 94.

**refuge**, to shelter, to palliate: *Who, sitting in the stocks, refuge their shame*, iv. 189.

**refuse**, to reject, to renounce, to disown: *Refuse me, hate me*, ii. 127; *Deny thy father, and refuse thy name*, vi. 404.

**regard**, respect, consideration: *Our reasons are so full of good regard*, vii. 155; *With this regard, their currents turn awry*, vii. 358; *Sad pause and deep regard beseem the sage*, ix. 279; *Which drives the creeping thief to some regard*, ix. 280; *Show'd deep regard*, ix. 313; *On such regards of safety and allowance*, &c., vii. 338; *When it is mingled with regards*, &c., viii. 15.

**regard**, a look: *Vail your regard Upon a wrong'd*, &c. (explained by Johnson, "Withdraw your thoughts from higher things, let your notice descend upon a wronged woman"), i. 538; *a demure travel of regard*, iii. 348; *an austere regard of control*, iii. 349; *You throw a strange regard upon me*, iii. 391; *bites his lip with a politic* (sly) *regard*, vi. 75.

**regard**, a view, a prospect: *Even till we make the main and th' aerial blue An indistinct regard*, viii. 157.

**regard** *should be*—*So your*, So "your care of your own safety" should be (JOHNSON), v. 73.

**regiment**, government, sway, rule: *his potent regiment*, viii. 316; *law and regiment*, ix. 195.

**regreet**, an exchange of salutation, (and simply) a salutation, iv. 42; *regreets*, ii. 373.

**regreet**, to re-salute, (and simply) to salute, iv. 112, 114, 115.

**reguerdon**—*In*, In recompense, in return, v. 50.

**reguerdon'd**, recompensed, rewarded, v. 60.

**rejourn**, to adjourn, vi. 167.

**relapse** *of mortality—Killing in*, iv. 491 : Johnson declares that he does not know "what it is *to kill in relapse of mortality*." Steevens thinks that *relapse of mortality* may mean "fatal or *mortal rebound*," or "after they had *relapsed into inanimation*."

**relent**—*I do*, i. 389 : Here *relent* has been understood as equivalent to "repent."

**relume**, to light again, viii. 233.

**remain**, to dwell : *if you remain upon this island*, i. 214.

**remediate**, able to give remedy, restorative, viii. 91.

**remember**, to remind : *Let me remember thee what thou hast promis'd*, i. 207 ; *I'll not remember you of my own lord*, iii. 449 ; *Will but remember me what deal of world*, &c., iv. 118 ; *our night of woe might have remember'd My deepest sense*, &c., ix. 392 ; *Remembers me of all his gracious parts*, iv. 54 ; *Thou but rememberest me of mine own conception*, viii. 26.

**remember**, to mention : *As I before remember'd*, iv. 396.

**remember**—*Briefly thyself*, "Quickly recollect the past offences of thy life, and recommend thyself to heaven" (WARBURTON), viii. 101.

**remembered**—*To be*, To have one's memory recalled, to recollect : *if you be remembered*, i. 477; iii. 170 ; *now I am remember'd, scorn'd at me*, iii. 66 ; *if your majesty is remembered of it*, iv. 500 ; *if I had been remember'd*, v. 381; *Be you remember'd*, vi. 338.

**remembrance**—*This lord of weak*, "This lord of weak memory," i. 225.

**remembrance** *with mine eyes*, &c.—*To rain upon*, iv. 336 : An allusion to the herb *rosemary* : see *rosemary*.

**remonstrance**, a demonstration, a manifestation, a discovery, i. 551.

**remorse**, compassion, tenderness of heart : *Expell'd remorse and nature*, i. 266 ; *touch'd with that remorse*, i. 484 ; *My sisterly remorse*, i. 541 ; *Thou'lt show thy mercy and remorse*, ii. 396 ; *your pleasure and your own remorse*, iii. 22 ; *Of soft petitions, pity, and remorse*, iv. 31 ; *the tears of soft remorse*, iv. 74 ; *rivers of remorse*, iv. 76 ; *Mov'd with remorse*, v. 94 ; *I feel remorse in myself*, v. 197 ; *tainted with remorse*, v. 273 ; *stirr'd up remorse*, v. 322 ; *kind, effeminate remorse*, v. 411 ; *mince it sans remorse*, vii. 69 ; *disjoins Remorse from power*, vii. 126 ; *passage to remorse*, vii. 218 ; *With less remorse*, vii. 352 ; *thrill'd with remorse*, viii. 87 ; *abandon all remorse* ("tenderness of nature," MALONE), viii. 196 ; *to obey shall be in me remorse, What bloody business ever* ("in me it shall be an act, not of cruelty, but of tenderness, to obey him, not of malice to

others, but of tenderness for him," JOHNSON; "—— an act of pity and compassion for wronged Othello," TOLLET), viii. 200; *some favour, some remorse*, ix. 231.

**remorseful**, compassionate, full of pity, i. 338; iii. 295; v. 177, 345.

**remorseless**, pitiless, relentless, v. 155, 244; ix. 288.

**remotion**, a removal, vii. 76; viii. 52.

**removed**, remote, secluded, sequestered: *the life remov'd* ("a life of retirement," STEEVENS), i. 469; *so removed a dwelling*, iii. 53; *that removed house*, iii. 502; *On any soul remov'd* ("On any less near to himself, on any whose interest is remote," JOHNSON), iv. 269; *a more removèd ground*, vii. 323; *this time remov'd* ("this time in which I was remote or absent from thee," MALONE), ix. 380.

**removes**, "journeys or post-stages" (JOHNSON): *Who hath for four or five removes come short To tender it herself*, iii. 299.

**render**, an account, an avowal, a confession: *to make their sorrow'd render*, vii. 91; *drive us to a render Where we have liv'd*, viii. 480.

**render**, to describe, to represent, to give an account, to state: *he did render him the most unnatural*, iii. 77; *this gentleman may render Of whom he had this ring*, viii. 500.

**renege**, to deny: *Renege, affirm*, viii. 44.

**renege**, to renounce: *reneges all temper*, viii. 253 (To note 1, viii. 253, where I have observed that in this passage *reneges* must be pronounced as a dissyllable—*reneagues, reneegs*, add,

> "All Europe nigh (all sorts of Rights *reneg'd*)
> Against the Truth and Thee, unholy leagu'd."
> *The Battail of Jury*,—Sylvester's *Du Bartas*, p. 551, ed. 1641).

**rent**, to rend: *And will you rent our ancient love asunder*, ii. 298; *Rent off thy silver hair*, vi. 322; *groans, and shrieks that rent the air, Are made*, vii. 275; *That rents the thorns*, v. 281.

**renying**, forswearing (Fr. *renier*), ix. 436.

**repair**, to renovate: *That shouldst repair my youth*, viii. 391; *here he does but repair it*, ix. 71; *It much repairs me To talk of your good father*, iii. 208; *Being opposites of such repairing nature* ("Being enemies that are likely so soon to rally and recover themselves from this defeat," MALONE,—and see *opposite*), v. 219.

**repast**, to feed, vii. 400.

**repasture**, provision, ii. 194.

**repeal**, to recall: *repeal thee home again*, i. 355; *I will repeal thee*, v. 174; *Repeal him with the welcome of his mother*, vi. 262; *Bolingbroke repeals himself*, iv. 133; *repeals and reconciles thee*, viii. 77; *she repeals him for her body's lust*, viii. 179; *whose banish'd sense Thou*

*hast repeal'd*, iii. 233; *Till Norfolk be repeal'd: repeal'd he shall be*, iv. 166.

**repeal**, a recall: *she for thy repeal was suppliant*, i. 323; *A cause for thy repeal*, vi. 220; *their people Will be as rash in the repeal*, vi. 243; *an immediate freedom of repeal*, vii. 148; *I sue for exil'd majesty's repeal*, ix. 290.

**repealing**—*The*, The recall, vii. 147.

**repine**, a repining: *his brow's repine*, ix. 239.

**replenished**, consummate, complete: *The most replenish'd villain in the world*, iii. 425; *The most replenished sweet work of nature*, v. 421.

**replication**, a repercussion, a reverberation: *the replication of your sounds*, vii. 108.

**replication**, a reply: *what replication should be made by the son of a king?* vii. 389.

**report** *themselves*—*Never saw I figures So likely to*, viii. 427: "So near to speech. The Italians call a portrait, when the likeness is remarkable, a *speaking picture*" (JOHNSON): So "expressive of the passions intended; so much so as not to need an interpreter, the figures speaking themselves" (CAPELL).

**reports**—*And have my learning from some true*, viii. 277: see note 142, ii. 226.

**reprehend** *his own person*—*I myself*, Dull's blunder for *represent*, ii. 165.

**reprobance**, reprobation, viii. 240.

**reproof**, a disproof, a confutation: *in the reproof of this lies the jest*, iv. 210; *in reproof of many tales devis'd*, iv. 257; *In the reproof of chance*, vi. 21.

**reproof** *Were well deserv'd of rashness*—*Your*, viii. 280: "*i.e.* you might be reproved for your rashness, and would well deserve it. '*Your* reproof' means the reproof you would undergo" (MASON).

**reprove**, to disprove, to confute: *'tis so, I cannot reprove it*, ii. 103; *Reprove my allegation*, v. 149.

**repugn**, to resist, v. 64.

**repured**: see *thrice repured*.

**reputing** *of his high descent*, "valuing himself upon it" (STEEVENS); "*Reputing*—presuming, boasting: see Florio's 'World of Words,' 1611, in voce *Riputatione*" (STAUNTON), v. 149.

**requicken'd**, reanimated, revived, vi. 178.

**requit**, requited: *Expos'd unto the sea, which hath requit it*, i. 250.

**rere-mice**, bats, ii. 279.

**reserve**, to guard, to preserve carefully: *reserve that excellent complexion*, ix. 66; *Reserve them for my love*, ix. 348; *Reserve their character with golden quill*, ix. 374.

**resolutes**, determined, desperate persons, vii. 302.

**resolution**, conviction, assurance: *I would unstate myself, to be in a due resolution* (I would give all I possess—both of rank and fortune—to arrive at certainty, freedom from doubt, in this matter), viii. 20.

**resolve**, to satisfy, to inform, to remove perplexity or uncertainty, to convince, to solve: *single I'll resolve you*, i. 273; *I am now going to resolve him*, i. 507; *this shall absolutely resolve you*, i. 528; *suddenly resolve me in my suit*, ii. 178; *to resolve* (=answer) *the propositions of a lover*, iii. 50; *first resolve me that*, iii. 162; *May't please your highness to resolve me now*, v. 276; *Resolve my doubt*, v. 295; *I will resolve your grace*, v. 417; *resolve me whether you will or no*, v. 420; *These letters will resolve him of my mind*, v. 440; *resolve me this*, vi. 360; *Resolve me, with all modest haste*, viii. 49; *As you will live, resolve it* (the riddle) *you*, ix. 9; *Resolve your angry father*, ix. 44; *he can resolve you*, ix. 86; *that can From first to last resolve you*, ix. 103; *we would be resolv'd*, iv. 417; *we were resolved of your truth*, v. 60; *until I be resolv'd Where our right valiant father is become*, v. 246; *I am resolv'd That Clifford's manhood lies upon his tongue*, v. 258; *and be resolv'd How Cæsar hath deserv'd to lie in death*, vii. 152; *to be resolv'd If Brutus so unkindly knock'd or no*, vii. 163; *How he receiv'd you, let me be resolv'd*, vii. 171; *to be once in doubt Is once to be resolv'd*, viii. 189; *And be resolv'd he lives to govern us*, ix. 41.

**resolve**, to make up one's mind fully: *or resolve you For more amazement*, iii. 508; *Resolve on this* (Assure thyself),—*thou shalt be fortunate*, v. 14; *Resolve thee, Richard*, v. 227; *Resolve yourselves apart*, vii. 244.

**resolve**, to dissolve: *resolve itself into a dew*, vii. 309; *resolv'd my reason into tears*, ix. 424; *whose liquid surge resolves The moon into salt tears*, vii. 80; *as a form of wax Resolveth from his figure 'gainst the fire*, iv. 88.

**resolvedly** . . . . *express*, show certainly, clearly, iii. 307.

**respect**, regard, consideration: *Nothing is good, I see, without respect* (without consideration of, or regard to, circumstances), ii. 414; *advis'd respect*, iv. 69; *reason and respect Make livers pale*, vi. 39; *have respect to* ("that is merely, look to, not look up to," CRAIK) *mine honour*, vii. 159; *there's the respect That makes calamity of so long life*, vii. 358; *Respect and reason, wait on wrinkled age!* ix. 279; *daffed all other respects*, ii. 102; *more devout than this in our respects*, ii. 250; *When such profound respects do pull you on*, iv. 46; *respects of fortune*, viii. 15; *Full of respects, yet naught at all respecting*, ix. 253.

**respect**—*Let me not shame*, Let me not "disgrace the respect I owe you, by acting in opposition to your commands" (STEEVENS), vi. 116.

**respect**, to regard: *six or seven winters more respect That a perpetual honour*, i. 502; *Hear, and respect me*, ix. 112.

**respect** *in Rome—Many of the best*, vii. 112: "A lost phrase, no longer permissible even in poetry, although our only modern equivalent is the utterly unpoetical 'many persons of the highest respectability.' So, again, in the present play [act v. sc. 5] we have 'Thou art a fellow of a good respect'" (CRAIK): In Johnson's *Dict.* the first of these passages is cited under "*respect*" in the sense of "reverend character."

**respective**, "respectful, formal" (STEEVENS), "mindful, considerate" (STAUNTON): *'Tis too respective and too sociable For your conversion* (for a person who has lately been changed from a private gentleman to a knight), iv. 11 (where *conversion* is explained by Mr. Halliwell "conversation").

**respective**, worthy of regard or respect, respectable: *But I can make respective in myself*, i. 345.

**respective**, regardful, considerate: *You should have been respective*, ii. 417; *respective lenity* ("cool, considerate gentleness," MALONE), vi. 427.

**respectively**, respectfully, vii. 38 (Not obsolete in this sense during the last century; "She bow'd to me very *respectively*." Defoe's *Colonel Jack*, p. 241, ed. 1738).

**respite** *of my wrongs—The determin'd*, v. 441: "That is, the time to which the punishment for his wrongs was respited" (HANMER): "*Wrongs* in this line means wrongs done or injurious practices" (JOHNSON).

**rest**—*To set up one's*, meaning that the speaker is perfectly determined on a thing, is "a metaphor taken from play, where the highest stake the parties were disposed to venture was called *the rest*. To appropriate this term to any particular game, as is sometimes done, is extremely incorrect." Gifford's note on *Massinger's Works*, vol. ii. p. 21, ed. 1813: *I have set up my rest to run away*, ii. 356; *Since you set up your rest 'gainst remedy*, iii. 226; *The County Paris hath set up his rest*, vi. 463; *Will I set up my everlasting rest*, vi. 477; *he that sets up his rest* (with a quibble on the word *rest*= arrest), ii. 46; *that is my rest*, iv. 430. (And see the quotation from Minsheu's *Dialogues*, under *primero*.)

**re-stem**, "to stem or steer the *stem* back again, (sc.) against tide or current" (Richardson's *Dict.*), viii. 143.

**restful**, quiet, peaceful, iv. 164 (Nares, in his *Gloss.*, calls this "an uncommon word:" but I find it in Coles's *Lat. and Engl. Dict.*; "Restful, *Otiosus, quietus*").

**resty**, torpid, idle ("Resty, *piger, lentus.*" Coles's *Lat. and Engl Dict.*), viii. 457 (where, according to some critics, it means "uneasy"); ix. 382.

**retail**, "to recount" (MALONE): "*I will retail my conquest won*, v. 433; *retail'd to all posterity*, v. 386.

**retention** *could not so much hold—That poor*, ix. 393: "*That poor retention* is the table-book given to him by his friend, incapable of *retaining*, or rather of containing, so much as the *tablet of the brain*" (MALONE).

**retire**, a retreat: *make their retire*, ii. 182; *a blessed and unvex'd retire*, iv. 23; *retire of both your armies*, iv. 25; *a sweet retire*, iv. 490; *his scandal of retire*, v. 251; *Beckoning with fiery truncheon my retire*, vi. 115; *Thou dost miscall retire*, vi. 119; *a retire upon our Grecian part*, vi. 124; *Of sallies and retires*, iv. 229.

**retire**, to withdraw, to draw back: *And thence retire me to my Milan*, i. 275; *you must retire yourself Into some covert*, iii. 484; *The French fight coldly, and retire themselves*, iv. 86; *give me leave to retire myself*, vi. 146; *Retire thee*, viii. 179; *That he, our hope, might have retir'd his power*, iv. 133; *retired himself to Italy*, iv. 167; *I have retir'd me to a wasteful cock*, vii. 35; *Each one by him enforc'd, retires his ward*, ix. 280.

**retiring** *minute in an age—One poor*, ix. 300: According to Malone, "*retiring* here signifies *returning*, coming back again."

**return**, to return notice to, to make known to: *While we return these dukes what we decree*, iv. 113; *Return them, we are ready*, ix. 32.

**return** *so much—You have bid me*, vii. 34: Here by *so much* "he does not mean so *great* a sum, but a certain sum, as it might happen to be" (MALONE).

**reverberate**, reverberating, iii. 331.

**reverbs**, reverberates, viii. 11.

**reverse**, a fencing term: *thy reverse*, i. 398: see *punto reverso*, &c.

**revives** *us—Time*, iii. 286: Here Steevens explains *revives* by "rouses:" but see note 183, iii. 286.

**revolts**, revolters, rebels, iv. 85, 87; viii. 480.

**re-word**, to repeat in the same words: *I the matter will re-word*, vii. 384.

**re-word**, to re-echo: *whose concave womb re-worded A plaintful story*, ix. 413.

**rheumatic**, splenetic, humorsome, peevish: *as rheumatic as two dry toasts* ("which cannot meet but they grate one another," JOHNSON), iv. 338; *then he was rheumatic*, iv. 443 (where Malone suggests that the Hostess may mean "then he was *lunatic*").

**Rhodope's** *of Memphis—Than*, v. 27: see note 56, v. 27.

**Rialto**—*The*, ii. 347 (twice), 349, 374, 375: The Rialto—said to be so named from *riva alta*—is one of the largest of the islands on which Venice is built, and the first where the foundations of the city were laid: but Shakespeare alludes to the Exchange in the Rialto, described as follows by Coryat; "The Rialto, which is at the farther side of the bridge as you come from St. Marks, is a most stately building, being the Exchange of Venice, where the Venetian gentlemen and the merchants doe meete twice a day, betwixt eleuen and twelue of the clocke in the morning, and betwixt fiue and sixe of the clocke in the afternoone. This Rialto is of a goodly height, built all with bricke as the palaces are, adorned with many faire walkes or open galleries that I haue before mentioned, and hath a prety quadrangular court adioyning to it. But it is inferiour to our Exchange in London, though indeede there is a farre greater quantity of building in this then in ours." *Coryat's Crudities*, &c. (reprinted from ed. 1611), vol. i. p. 211: "Rialto is the name, not of the bridge, but of the island from which it is called; and the Venetians say il ponte di Rialto, as we say Westminster-bridge. In that island is the exchange; and I have often walked there as on classic ground. In the days of Antonio and Bassanio it was second to none. 'I sottoportichi,' says Sansovino, writing in 1580, 'sono ogni giorno frequentati da i mercatanti Fiorentini, Genovesi, Milanesi, Spagnuoli, Turchi, e d' altre nationi diverse del mondo, i quali vi concorrono in tanta copia, che questa piazza è annoverata fra le prime dell' universo.' It was there that the Christian held discourse with the Jew; and Shylock refers to it, when he says,

> 'Signor Antonio, many a time and oft,
> In the Rialto, you have rated me;'

'Andiamo a Rialto'—'L' ora di Rialto'—were on every tongue; and continue so to the present day, as we learn from the comedies of Goldoni, and particularly from his Mercanti." Note on Rogers's *Italy*, p. 254, ed. 1830.

**rib**, to "enclose, as the ribs enclose the viscera" (STEEVENS): *To rib her cerecloth*, ii. 367; *ribbèd and palèd in*, viii. 432.

**ribaudred** *nag*, lewd strumpet, viii. 320: and see note 121, viii. 320.

**Richard**, *that robb'd the lion of his heart*, iv. 13; *Nor keep his princely heart from Richard's hand*, iv. 13: Shakespeare here alludes to the old metrical romance of *Richard Cœur-de-lion*, wherein this once celebrated monarch is related to have acquired his distinguishing appellation by having plucked out a lion's heart, to whose fury he was exposed by the Duke of Austria, for having slain his son with a blow of his fist. From this ancient romance the story has crept into some of our old chronicles: but the original passage may be seen at large in the Introduction to the Third Volume of *Reliques*

*of Ancient English Poetry*" (PERCY): "Rastell, in his *Chronicle*, makes mention of this memorable action in the following words; 'It is sayd that a lyon was put to Kynge Rycharde, beynge in prison, to have devoured hym, and when the lyon was gapynge, he put his arme in his mouthe, and pulled the lyon by the harte so harde, that he slewe the lyon; and therfore some say he is called *Rycharde Cure de Lyon;* but some say he is called *Cure de Lyon* because of his boldenesse and hardy stomake'" [Sig. B ii verso] (GREY).

**Richard** . . . . *By this brave duke came early to his grave*, iv. 14: "The old play [*The Troublesome Raigne of Iohn*, &c., see vol. iv. 3] led Shakespeare into this error of ascribing to the Duke of Austria the death of Richard, who lost his life at the siege of Chaluz, long after he had been ransomed out of Austria's power" (STEEVENS): "The producing Austria on the scene is also contrary to the truth of history, into which anachronism our author was led by the old play. Leopold, Duke of Austria, by whom Richard I. had been thrown into prison in 1193, died, in consequence of a fall from his horse, in 1195, some years before the commencement of the present play" (MALONE): and see *Limoges!* &c.

**rich'd**, enriched, viii. 7.

**rid**, to dispatch, to get rid of: *willingness rids way*, v. 317

("Con quanta furia *spacciava il cammino*."
Pulci, *Morgante Mag.* C. vi. 42).

**rid**, to destroy: *The red plague rid you*, i. 212; *will rid his foe*, iv. 188; *you have rid this sweet young prince*, v. 323

("The Day-reducing chariot of the Sun
. . . . . .
Stops instantly, and gives the Hebrews space
To *rid* the Pagans that they have in chase."
Sylvester's *Du Bartas, The Captaines*, p. 184, ed. 1641; where the original has "*exterminer*").

**ride** *the mare—To:* see *mare—To ride the.*

**riggish**, wanton, viii. 284.

**right** *in thine eye*, direct, immediate, in thine eye, iv. 89: see note 137, iv. 89.

**right**—*Your nose says, no, you are not; for it stands too*, ii. 243: "It should be remembered, that the head of Alexander was obliquely placed on his shoulders" (STEEVENS).

**right**—*Do me:* see *do me right.*

**right** *now*, "just now, even now" (JOHNSON), v. 162.

**right-drawn** *sword*, sword drawn in a just cause, iv. 102.

**rightly** *gaz'd upon*, directly gazed upon, iv. 132.

**rights** *of memory in this kingdom—I have some*, I have some rights "borne in memory, not forgotten [in this kingdom], and thence to have effect given them" (CALDECOTT), vii. 436.

**rigol**, a circle, a round (Ital. *rigolo*), iv. 383; ix. 324: and see note 16, ix. 324.

**rim** *out at thy throat—I will fetch thy*, iv. 492: Malone refers to Coles's *Lat. and Engl. Dict.*, which gives "The inner rim of the belly, *Peritonæum*;" and Steevens cites Philemon Holland and Chapman for "*rim*" in the same sense. Pistol, however, evidently uses the term as equivalent to *entrails* (I cannot but wonder at Mr. Staunton's remark, that "Pistol's *rim* was perhaps, as Mr. Knight conjectured, no more than a word coined for the nonce, in mimicry of the Frenchman's guttural pronunciation").

**ring**—*He that runs fastest gets the*, iii. 115: "An allusion to the sport of running *at the ring*" (DOUCE): "Rather, to the sport of running *for* the ring. A *ring* was one of the prizes formerly given in wrestling and running matches" (STAUNTON).

**ring-time**, time for marriage, iii. 86.

**Ringwood**, a common name for a dog, i. 383.

**ripe**, to ripen: *ripe not to reason*, ii. 283; *we ripe and ripe*, iii. 37; *no sun to ripe The bloom*, iv. 31.

**ripe** *wants*, "wants come to the height, wants that can have no longer delay" (JOHNSON), ii. 348.

**ripeness** *is all*, "to be ready, prepared, is all" (STEEVENS; who compares "the readiness is all," *Hamlet*, act v. sc. 2), viii. 110.

**riping** *of the time—The very*, The very ripeness, maturity of the time, ii. 370.

**rivage**, a bank, a shore, iv. 449.

**rivality**, participation, equality, of rank, viii. 311.

**rivall'd** *for our daughter—Hath*, Hath been competitor for our daughter, viii. 12.

**rivals**, partners, associates: *The rivals of my watch*, vii. 299.

**rive** *their dangerous artillery—To*, v. 68: "To *rive* their artillery means only to *fire* their artillery. To *rive* is to *burst*; and a cannon, when fired, has so much the appearance of bursting, that, in the language of poetry, it may be well said to burst. We say, a cloud bursts, when it thunders" (MASON).

**rivets** *up—Closing*, iv. 472: "This does not solely refer to the business of rivetting the plate armour before it was put on, but as to part, when it was on. Thus the top of the cuirass had a little projecting bit of iron, that passed through a hole pierced through the bottom of the casque. When both were put on, the smith or

armourer presented himself, with his rivetting hammer, *to close the rivet up;* so that the party's head should remain steady notwithstanding the force of any blow that might be given on the cuirass or helmet. This custom more particularly prevailed in tournaments: see *Variétés Historiques*, 1752, 12mo, tom. ii. p. 73" (DOUCE).

"**rivo**," *says the drunkard*, iv. 234: This Bacchanalian exclamation is not uncommon in our old writers; but its origin is quite uncertain: Gifford suggests (not very probably) that it is "corrupted perhaps from the Spanish *rio*, which is figuratively used for a large quantity of liquor." Note on *Massinger's Works*, vol. ii. p. 167, ed. 1813 (In Marlowe's *Jew of Malta* we find "Hey, *Rivo* Castiliano!" *Works*, p. 172, ed. Dyce, 1858; and in Day's *Law-Trickes*, 1608, "*Riuo*, Ile bee singuler; my royall expence shall run such a circular course," &c. Sig. F 3).

**road**, a roadstead, a haven: *my father at the road Expects my coming*, i. 283; *I must unto the road*, i. 309; *post to the road*, ii. 37; *my ships Are safely come to road*, ii. 421; *Marseilles' road*, iii. 141; *piers, and roads*, ii. 338.

**road**, a journey, *with easy roads* ("by short stages," STEEVENS) *he came to Leicester*, v. 548.

**road**, an inroad: *make road upon us*, iv. 422; *make road Upon's again*, vi. 190.

**road**—*This Doll Tearsheet should be some*, iv. 333: Here *road* is evidently the cant term for a prostitute; but the word, I believe, is not found elsewhere in this sense. (Compare, however, the following passage;

> "*Sister.* Alas,
> What course is left for vs to liue by, then?
> *Thomas.* In troth, sister, we two to beg in the fields,
> And you to betake yourselfe to the old trade,
> Filling of small cannes in the suburbes.
> *Sister.* Shall I be left, then, like *a common road*,
> That euery beast that can but pay his tole
> May trauell ouer, and, like to cammomile,
> Flourish the better being trodden on?"
>
> Wilkins's *Miseries of Inforst Marriage*, sig. E 4 verso, ed. 1629.)

**Robin** *Hood's fat friar*, Friar Tuck, who is so celebrated in the old *Robin Hood ballads* (to say nothing of Sir Walter Scott's *Ivanhoe*), i. 331.

**Robin** *ostler*, Robin the ostler, iv. 221: Compare *William cook*.

**rogues**, wandering beggars, vagrants: *rogues forlorn*, viii. 105.

**roisting**, bullying, defying, vi. 44.

**romage**, "tumultuous hurry" (JOHNSON), vii. 303: "*Romage*. Only another way of writing *rummage*, which is still common as a verb, though not perhaps as a substantive; tumultuous movement."

Nares's *Gloss.* in v.: see, too, Richardson's *Dict.* sub "Rummage or *Roomage*" (Caldecott would establish a connection between the present word *romage* and "*Romelynge*" in the *Promptorium Parvulorum*: and Mr. Halliwell approvingly cites his note).

**Roman** *fool—The,* perhaps Cato Uticensis, vii. 291.

**Roman** *sworder and banditto slave—A,* "Herennius, a centurion, and Popillius Lænas, tribune of the soldiers" (STEEVENS), v. 183.

**Rome,** pronounced *Room: That I have room with Rome to curse awhile!* iv. 40; *Now is it Rome indeed, and room enough,* vii. 114 (Compare

> "To whome though *Rome* for harbour be deny'd,
> Yet hath he *roome* in all the world beside."
> *The Tragedie of Claudius Tiberius Nero,* 1607, sig. F verso:
>
> "Mausolus' stately *Tomb,*
> The Walls and Courts of Babylon and *Rome.*"
> Sylvester's *Du Bartas, The Colonies,* p. 130, ed. 1641:

"We must haue *roome,* more then the whole City of *Rome,*" Hawkins's *Apollo Shroving,* acted at Hadleigh School in 1626-7, p. 88: The different pronunciation in *The First Part of King Henry VI., This Rome shall remedy. War. Roam thither, then,* v. 46, may perhaps be considered as one of the proofs that Shakespeare was not the author of that play).

**Romish,** Roman, viii. 410.

**rondure,** a round, a belt, a circle (Fr. *rondeur*), iv. 23; ix. 342.

**ronyon,** a mangy, scabby creature (Fr. *rogneux*), i. 430; vii. 208.

**rood**—*The,* The cross, the crucifix, iv. 352; v. 393, 428; vi. 388; vii. 380 (It would appear that, at least in earlier times, the *rood* signified not merely the cross, but the image of Christ on the cross).

**roof,** house: *within this roof The enemy of all your graces lives,* iii. 28 ("Mr. Collier's Ms. Corrector very erroneously reads 'beneath *this roof.*'—Compare

> 'He answer'd him; Ile tell all strictly true,
> If time, and foode, and wine enough accrue
> *Within your roofe* to vs,' &c.
> Chapman's *Odyssey,* B. xiv. p. 216, ed. folio.
>
> 'Minerua, who *in Joues high roofe,* that beares the rough shield,' &c.
> Chapman's *Iliad,* B. i. p. 6").

**rook'd,** squatted down, lodged, roosted, v. 326.

**rooky** *wood,* vii. 247: see note 61, vii. 247 (My friend the late Dr. Richardson was very unhappy in his suggestion that in this passage "*Rooky* seems to be merely *rooking,* i.e. *covering,* protecting, sheltering." *Dict.* sub "Rock").

**rope!** *a rope!—I cry, a:* see *parrot,* "*Beware,*" &c.

**ropery**, roguery, vi. 417: see the next article.

**rope-tricks**—*He'll rail in his*, iii. 122: *Rope-tricks*, such as deserve the rope, the same as *ropery*,—roguery: "*Ropery* or *rope-tricks* originally signified abusive language, without any determinate idea; such language as parrots are taught to speak" (MALONE): Some critics suppose that here Grumio either confounds *rope-tricks* with *rhetoric*, or plays on the semblance of the words.

**rose**—*That in mine ear I durst not stick a*, iv. 9; see *three-farthings goes*, &c.

**Rose**, *within the parish Saint Lawrence Poultney—The*, v. 484: *The Rose* is "'The Manor of the Rose,' of which a crypt remains between Duck's-foot-lane and Merchant Tailors' School," &c. Cunningham's *Handbook for London*, sub "Lawrence (St.) Poultney."

**rosemary** . . . . . *remembrance*, iii. 464; *Doth not rosemary and Romeo begin both with a letter?* vi. 419; *she hath the prettiest sententious of it, of you and rosemary*, ibid.; *stick your rosemary On this fair corse*, vi. 465; *There's rosemary, that's for remembrance*, vii. 401 (where Ophelia seems to be addressing Laertes): Rosemary was formerly supposed to strengthen the memory; hence it was regarded as a symbol of remembrance—

> "He from his lasse him lauander hath sent,
> Shewing her loue, and doth requitall crane;
> Him rosemary his sweet-heart, whose intent
> Is that he her should in remembrance haue."
> Drayton's *Ninth Eglogue*—

and it was used both at weddings and at funerals.

**rosemary** *and bays!—My dish of chastity with*, ix. 83: "Anciently many dishes were served up with this garniture, during the season of Christmas. The Bawd means to call her a piece of ostentatious virtue" (STEEVENS).

**roses** *on my razed shoes—Two Provincial*: see *Provincial roses*, &c.

**rother**, a horned beast, vii. 65 ("*Rother-Beasts* (N.C.), horned Beasts; as Cows, Oxen, &c."—"*Rother soil* or *Rosoch*, the Soil or Dung of such Cattel." Kersey's *Dict.* sec. ed.).

**Rouge-mont**, v. 420: "Hooker, who wrote in Queen Elizabeth's time, in his description of Exeter mentions this as a 'very old and ancient castle, named Rugemont; that is to say, the Red Hill, taking that name of the red soil or earth whereupon it is situated'" (REED).

**round**, a dance in a circle with joined hands: *dance in our round*, ii. 275; *your antic round*, vii. 265.

**round**, a diadem: *the golden round*, vii. 217; *the round And top of sovereignty*, vii. 263.

**round**, plain-spoken, unceremonious: *Am I so round with you as you*

*with me* (with a quibble,—*spherical*), ii. 17; *I must be round with you*, iii. 339; *Your reproof is something too round*, iv. 479; *I must be round with him*, vii. 29; *let her be round with him*, vii. 361; *Pray you, be round with him*, vii. 379.

**round**, roundly, unceremoniously, without reserve: *I went round to work*, vii. 340.

**round**, to surround: *that must round my brow*, v. 414; *rounds thine eye*, iii. 216; *That rounds the mortal temples of a king*, iv. 151.

**round**, to grow round: *your mother rounds apace*, iii. 422.

**round**, to whisper: *rounded in the ear*, iv. 34; *whispering, rounding*, iii. 413 ("To round one in the eare. *S'accouter à l'oreille, s'acouter.*" Cotgrave's *Fr. and Engl. Dict.*: Other poets, besides Shakespeare, use in the same sentence *whisper* and *round*,—see my note on *Skelton's Works*, vol. ii. p. 120; but, I apprehend, it would not be easy to show wherein the difference of the meaning of the two words consists: in the following couple of stage-directions they were manifestly intended to be synonymous; "He *rowndeth* with Frescobaldi" . . . . "He *whispereth* with Cæsar." Barnes's *Divils Charter*, 1607, sig. E 4).

**round** *hose*, round swelling breeches, trunk hose, ii. 345.

**roundel**, a dance (the same as *round*,—see first *round*), ii. 279 (It also meant a song; but the context shows that here it is used to signify a dance).

**rouse**, a large draught, a bumper, a carouse: *the king's rouse*, vii. 309; *takes his rouse*, vii. 320; *o'ertook in's rouse*, vii. 333; *given me a rouse*, viii. 169 (According to Gifford, "A *rouse* was a large glass ('not past a pint,' as Iago says) in which a health was given, the drinking of which by the rest of the company formed a *carouse*. . . . . In process of time both these words were used in a laxer sense." Note on *Massinger's Works*, vol. i. p. 240, ed. 1813: Compare

> "Where slightly passing by the Thespian spring,
> Many long after did but onely sup;
> Nature, then fruitful, forth these men did bring,
> To fetch deepe *rowses* from Joues plentious cup."
> Drayton's Verses prefixed to Chapman's *Hesiod*, 1618).

**rout**, a company, a multitude, a tumultuous crowd, a rabble: *the common rout*, ii. 31; *the rout is coming*, iii. 152; *a rout of rebels*, iv. 370; *that traitorous rout*, v. 66; *all this rout*, v. 136; ix. 169; *the rout of nations*, vii. 66; *all the rout*, vii. 112; *sleep yslakèd hath the rout*, ix. 46; *a merry rout*, ix. 168; *abject routs*, iv. 363.

**rout**, a tumult, a brawl: *How this foul rout began, who set it on*, viii. 174.

**Rowlands**: see *Olivers*, &c.

**royal**, a gold coin, "*a* Roiall *in money.* Vi. Riall . . . . *a* Riall, *or*

10 *shillings*" (Minsheu's *Guide into Tongues*, ed. 1617): *thou camest not of the blood royal, if thou darest not stand for ten shillings*, iv. 209; *there is a nobleman . . . . Give him as much as will make him a royal man*, iv. 239: The second of these quibbling passages has been already noticed under *nobleman*, &c.; and see *face-royal*, &c.

**royal** *faiths—Our*, iv. 369; *My royal choice*, v. 493; *their royal minds*, v. 542; see note 75, iv. 369: but on the third of these passages Steevens observes, "*Royal*, I believe, in the present instance, only signifies *noble*."

**royal** *merchant*, ii. 386, 396: According to Warburton, this term was properly applied to merchants of the highest rank, such as the Sanudos, the Giustiniani, the Grimaldi, the Summaripos, and others, who, by virtue of a license from the republic of Venice, "erected principalities in several places of the Archipelago (which their descendants enjoyed for many generations), and thereby became truly and properly *royal merchants*,"—an explanation which is approvingly quoted by Gifford, note on *Massinger's Works*, vol. ii. p. 156, ed. 1813: but, according to Hunter, "A royal merchant, in the middle ages, was a merchant who transacted business for a sovereign of the time. Thus, King John calls Brand de Doway 'homo noster et dominicus mercator noster.' See a protection granted to him, *Rotuli Selecti*, &c., 8vo, 1834, p. 23." *New Illustr. of Shakespeare*, vol. i. p. 308.

**roynish**, mangy, scabby (Fr. *rogneux*)=scurvy, paltry, iii. 27.

**rub** *on, and kiss the mistress*, vi. 59; *I fear too much rubbing*, ii. 196; On the first of these passages Malone observes, "The allusion is to *bowling*. What we now call *the jack* seems, in Shakspeare's time, to have been [was certainly] termed the *mistress* [see *mistress*]. A bowl that kisses *the jack* or *mistress* is in the most advantageous situation. *Rub on* is a term at the same game" ("To rub at bowles. *Saulter*." "A rubbe at bowles. *Saut*." Cotgrave's *Fr. and Engl. Dict.*: "To rub at Bowls, *Impingo*." Coles's *Lat. and Engl. Dict.*: "Rub . . . . at the game of bowls, it means to incline inwards towards the jack." Dyche's *Dict.*: "I doe not know any thing fitter to bee compared to bowling then wooing or louers, for if they doe not see one another in two dayes, they will say, Good Lord, it is seuen yeeres since we saw each other; for louers doe thinke that in absence time sleepeth, and in their presence that hee is in a wild gallop: So a bowler, although the allye or marke bee but thirty or forty paces, yet sometimes I haue heard the bowler cry *rub, rub, rub*, and sweare and lye that hee was gone an hundred miles, when the bowle hath beene short of the blocke two yards, or that hee was too short a thousand foot, when hee is vpon the head of the iacke, or ten or twelue foot beyond." Taylor's *Wit and Mirth*, p. 193, *Workes*, 1630).

**rubious**, red, ruddy, iii. 322.

**ruddock**, the redbreast, viii. 471.

**rudesby**, a rude fellow, a blusterer, iii. 146, 378.

**rue** . . . . *Grace*, &c., iii. 464; *rue, sour herb of grace*, iv. 163; *there's rue for you; and here's some for me:—we may call it herb-grace o' Sundays: O, you must wear your rue with a difference* (see *difference*), vii. 184 (in which passage Ophelia is addressing the Queen): Florio, in his *Ital. and Engl. Dict.*, has "Ruta, *the hearbe of Grace or Rue;*" and Cotgrave, in his *Fr. and Engl. Dict.*, "Rue: *Rue, Hearbe Grace:*" The origin of the name *herb grace* or *herb of grace* is uncertain: "There is no ground," observes Malone, "for supposing, with Dr. Warburton, that *rue* was called *herb of grace* from its being used in exorcisms performed in churches on Sundays;" but Warburton was only repeating what he had read in the works of a great divine,—Jeremy Taylor, who says (referring to the *Flagellum Dæmonum*), "First, They [the Romish exorcisers] are to try the devil by holy water, incense, sulphur, *rue*, which from thence, as we suppose, came to be called 'herb of grace,'" &c. *A Dissuasive from Popery*, Part i. ch. ii. sect. ix., *Works*, vol. x. p. 233, ed. 1839: According to Henley, "The following passage from Greene's *Quip for an Upstart Courtier* will furnish the best reason for calling *rue* herb of grace o' Sundays; '— some of them smil'd and said, *Rue* was called *Herbegrace*, which though they scorned in their youth, they might wear in their age, and [that] it was never too late to say *miserere*'" [sig. B verso, ed. 1620]: In the last two of the above passages of Shakespeare there is a quibble—*rue=ruth, i.e.* sorrow (Alleyn the actor, in a letter to his wife, makes a distinction between *rue* and *herb of grace;* for he bids her, on account of the plague which was then raging, "haue in yo$^{r}$ windowes good store of *rwe and herbe of grace;*" and from a letter purporting to be the joint-composition of Henslowe, Mrs. Henslowe, and Mrs. Alleyn, in which they thank Alleyn for his "good counsell" about taking precautions against the plague, it appears that they understood "herbe of grace" to mean "wormwode:" see Malone's *Shakespeare*, by Boswell, vol. xxi. p. 390, and Collier's *Memoirs of Edward Alleyn*, &c., pp. 26, 30, ed. Shake. Soc.).

**ruff**—*Mend the*, iii. 249: "The fashion of wearing ruffs round the top of the boot originated in France, and first appeared toward the end of the sixteenth century," &c. (FAIRHOLT).

**ruffle**, to be turbulent and boisterous, to swagger: *To ruffle in the commonwealth of Rome*, vi. 286; *the bleak winds Do sorely ruffle*, viii. 59; *To deck thy body with his ruffling* (playing with loose motion, fluttering) *treasure* iii. 168 ("A *ruffler* in our author's time signified a *noisy* and turbulent swaggerer; and the word *ruffling* is here applied in a kindred sense to dress. So in *King Henry VI.* P. ii.;

> 'And his proud wife, high-minded Eleanor,
> That *ruffles* it with such a troop of ladies,
> As strangers in the court take her for queen.'"

MALONE; who had forgotten that the passage just quoted is in the old play, *The First Part of the Contention betwixt the two famous houses of Yorke and Lancaster*, &c., and that in Shakespeare's *Second Part of King Henry VI.* act i. sc. 3, it is remoulded thus;

> "Not all these lords do vex me half so much
> As that proud dame, the lord protector's wife.
> She sweeps it through the court with troops of ladies,
> More like an empress than Duke Humphrey's wife:
> Strangers in court do take her for the queen").

**ruinate**, to bring to ruin, v. 314; vi. 366.

**rule**—*This uncivil*, iii. 340: "*Rule.* Apparently put for behaviour or conduct; with some allusion perhaps to the frolics called *mis-rule.*" Nares's *Gloss.*: I believe it is equivalent to "revel, noisy sport:" Coles has "Rule (stir), *Tumultus.*" *Lat. and Engl. Dict.*: and compare *night-rule.*

**rumour**, a loud murmur, a stir: *the noise and rumour of the field*, iv. 88; *a bustling rumour*, vii. 143.

**rump-fed**, vii. 208: That is, according to Colepeper and Steevens, "fed on offals," *rumps* having been formerly among the low perquisites of the kitchen, which were sold or given away to the poor: Nares (in his *Gloss.*) would understand it to mean "fat-bottomed, *fed* or fattened on the *rump*" (Long ago, a friend of mine, who was never at a loss for an explanation, queried—"Can *rump-fed* mean 'nut-fed'? The sailor's wife was eating chestnuts. In Kilian's *Dict.* is '*Rompe.* Nux myristica vilior, cassa, inanis'").

**running** *banquet—A*: see *banquet ere they rested*, &c.

**rush** *for Tom's forefinger—As Tib's*, iii. 229: "The allusion is to an ancient practice of marrying with a rush ring, as well in other countries as in England. Breval [Du Breul], in his *Antiquities of Paris*, mentions it as a kind of espousal used in France by such persons as meant to live together in a state of concubinage: but in England it was scarce ever practised except by designing men, for the purpose of corrupting those young women to whom they pretended love," &c. &c. (SIR J. HAWKINS): "These passages, cited by Sir John Hawkins, are proofs enough of the existence of the practice, whether in jest or earnest; but that it was the former, is proved by the passage from Du Cange [sub "Annulus"]." Nares's *Gloss.*: "A *rush ring* seems to have been often a rural gift without any reference either to a *marriage* or a *marriage contract.* So in Spenser's *Pastorals, November*, line 116" (BOSWELL): That our text also contains a covert allusion has been observed by Ritson, who apes in his note the facetiousness of Steevens.

**rushes** *strewed*, iii. 156; *the wanton rushes*, iv. 254; *the senseless rushes*, vi. 391; *press the rushes*, viii. 415; *He takes it from the rushes where it lies*, ix. 281: In Shakespeare's time, before the introduc-

tion of carpets, all apartments, usually inhabited, were strewed with rushes; and in the above passages that custom is alluded to: but *More rushes, more rushes*, iv. 403, is a cry for rushes to be scattered on a pavement or a platform when a procession is approaching.

**rush'd** *aside the law—Hath*, Hath pushed, thrust, aside the law, vi. 438.

## S.

**Saba**, The Queen of Sheba, v. 574: see note 152, v. 574.

**sables**—*Let the devil wear black, for I'll have a suit of*, vii. 365: This passage has not a little troubled the commentators: Malone paraphrases it thus; "If my father be so long dead as you say, let the Devil wear black; as for me, so far from wearing a mourning dress, I'll wear the most costly and magnificent suit that can be procured, *a suit trimmed with sables*" (Capell had already remarked that "Hamlet's saying he would have a suit of sables, amounts to a declaration—that he would leave off his blacks since his father was so long dead"): According to Farmer, "Here again is an equivoque. In Massinger's [Middleton's, and W. Rowley's] *Old Law* [act ii. sc. 1] we have

> 'a cunning grief,
> That's only fac'd with *sables* for a show,
> But gawdy-hearted.'"

**sack**—*A butt of*, 233; *hath drowned his tongue in sack*, i. 241; *hath drunk so much sack*, i. 242; *this can sack and drinking do*, i. 243; *you love sack*, i. 380; *burnt sack*, i. 387, 404; *a morning's draught of sack*, i. 393; *a quart of sack*, i. 418; *pour in some sack*, ibid.; *a pottle of sack*, i. 419; *to taverns, and sack, and wine*, i. 451; *a cup of sack*, iii. 106; iv. 225, 235 (four times), 240, 339; v. 143; *I ne'er drank sack in my life*, iii. 106; *burn some sack*, iii. 342; *old sack*, iv. 205, 318; *cups of sack*, iv. 205; *Sir John Sack-and-sugar*, iv. 208; *here's lime in this sack*, iv. 235; *bombard of sack*, iv. 243; *to taste sack*, ibid.; *sack and sugar*, iv. 244; *Sack, two gallons*, iv. 246; *this intolerable deal of sack!* ibid.; *the sack that thou hast drunk me*, iv. 263; *a bottle of sack*, iv. 274, 292; *purge, and leave sack*, iv. 297; *steep this letter in sack*, iv. 332; *give's some sack*, iv. 342; *Give me some sack*, ibid.; *A good sherris-sack*, iv. 377; *is nothing without sack*, ibid.; *till sack commences it*, ibid.; *addict themselves to sack*, iv. 378; *drunk too much sack*, iv. 397; *he cried out of sack*, iv. 442: "With respect to the wines called *Sacks*, which had now come into general use, much diversity of opinion has prevailed. . . . . It seems, indeed, to be admitted, on all hands, that the term *Sack* was originally applied to certain growths of Spain. . . . . Dr. Percy has the credit of restoring the original interpretation of the term.

In a manuscript account of the disbursements by the chamberlain of the city of Worcester for the year 1592, he found the ancient mode of spelling to be *seck* ('Item, For a gallon of clarett wyne and seck, and a pound of sugar geven to Sir John Russell, iiiis.'), and thence concluded that *Sack* was merely a corruption of *sec*, signifying a dry wine. Minshew . . renders the term *vin sec;* and Cotgrave, in his Dictionary, gives the same translation. The most satisfactory evidence, however, in support of this opinion, is furnished by the French version of a proclamation for regulating the prices of wines, issued by the privy council in 1633, where the expression *vins secs* corresponds with the word *sacks* in the original copy (Rymer's *Fœdera*, Tom. viii. Part iv. p. 46). It may also be remarked, that the term *sec* is still used as a substantive by the French, to denote a Spanish wine ('On dit aussi quelquefois absolument du *sec*, pour dire, du vin d'Espagne.' *Dict. de Trevoux*); and that the dry wine of Xerez is distinguished at the place of its growth by the name of *vino seco*. These several authorities, then, appear to warrant the inference that Sack was a *dry* Spanish wine. But, on the other hand, numerous instances occur in which it is mentioned in conjunction with wines of the sweet class. The act of Henry VIII. speaks of 'sakkes or other swete wynes.' In like manner, the *Mystery of Vintners*, published by Dr. Merret in 1675, gives a receipt 'to correct the rankness and eagerness of wines, as Sack and Malago, or other sweet wines.' Glas, in his *History of the Canary Islands*, makes no distinction between Malmsey and Canary Sack; and Nichols, in the account which he has given of Teneriffe, expressly says, 'that island produces three sorts of excellent wines,—Canary, Malmsey, and Verdona; which all go under the denomination of Sacks' (Astle's *Voyages*, vol. i. p. 541). To get rid of the difficulty which thus arises, Mr. Nares [in his *Gloss.*] has recourse to the supposition, that Sack was a common name for all white wines. But it has been already shown that the appellation was originally confined to the growths of Spain; and if it had been used to designate white wines in general, there can be no reason why it should not have been applied to those of France or Candia, which were then imported in large quantity. If, again, we suppose that the name denoted a sweet wine, we shall be equally at a loss to discover the circumstances which could have given rise to such a distinction between it and the other kinds then in use; not to mention, that such an application of the term would have been wholly at variance with the etymology as above deduced. A more particular examination of the characters assigned to Sack by the few writers who have described it, will perhaps enable us to reconcile these discrepancies, and remove much of the perplexity in which the question has hitherto been involved. In the first place, we are told by Venner, that 'Sacke is completely hot in the third degree, and of thin parts, and therefore it doth vehemently and quickly

heat the body: wherfore the much and untimely use of it doth overheat the liver, inflame the blood, and exsiccate the radical humour in lean and dry bodies' (*Via Recta ad Vitam Longam*, p. 22). This description accords with the epithet 'sprightly,' which is given to it in some verses published in 1641 (*Preparative to the Study or Vertue of Sack*, 4to, 1641), and sufficiently proves, that it could not have been of a thick luscious quality, like most of the dessert-wines then in vogue. That, however, it was a liquor of considerable strength and body, may be inferred from a subsequent passage of the last-mentioned work, where it is extolled as 'the elixir of wine;' an expression apparently borrowed from one of Ben Jonson's plays (*Every Man out of his Humour*, Prol. [Introductory scene]). Herrick, again, calls it a 'frantic liquor;' expatiating, with rapture, on its 'witching beauties,' 'generous blood,' &c. (*Farewell to Sack*, and *Welcome to Sack*, Herrick's *Hesperides*, pp. 48, 87): and most of the dramatic writings of the age contain frequent allusions to its enlivening virtues and other fascinating properties. Had there been nothing new or uncommon in the nature of the wine, it could hardly have excited such extravagant admiration, or come into such universal request, at a time when our countrymen were already familiar with the choicest vintages from almost all parts of the globe. The practice which prevailed of mixing sugar with Sack has been thought by most persons to indicate a dry wine, such as Rhenish or Sherry. Dr. Drake, indeed, is of a contrary opinion, alleging that there would be no humour in Falstaff's well-known jest on Sack and sugar, if the liquor had not been of the sweet kind (*Shakespeare and his Times*, vol. ii. p. 130). But on this point little stress can be laid; as at that time it was a general custom with the English to add sugar to their wines (See Fynes Moryson's *Itinerary*, Part iii. p. 152. Hentzner's *Tavels*, &c.). The testimony of Venner, however, who has discussed the question, 'whether Sack be best to be taken with sugar or without,' clearly points to a dry wine. 'Some,' he observes, 'affect to drinke Sacke with sugar, and some without, and upon no other ground, as I thinke, but that, as it is best pleasing to their pallates. I will speake what I deeme thereof, and I thinke I shall well satisfie such as are judicious. Sacke, taken by itself, is very hot, and very penetrative: being taken with sugar, the heat is both somewhat allayed, and the penetrative quality thereof also retardated. Wherefore let this be the conclusion: Sacke taken by itself, without any mixture of sugar, is best for them that have cold stomackes, and subject to the obstructions of it, and of the meseraicke veines. But for them that are free from such obstructions, and fear lest that the drinking of sacke, by reason of the penetrative faculty of it, might distemper the liver, it is best to drinke it with sugar; and so I leave every man that understandeth his owne state of body, to be his own director herein' (*Via Recta ad Vitam Longam*, p. 23).

A passage in Shakspeare ('*Fal.* You rogue, here's lime in this sack too,' &c. 1 K. Henry IV. Act ii. sc. 4), which has been thought to allude merely to the adulteration of sack by the vintners, throws, in fact, much light on its genuine qualities; and proves it to be of the same nature as the wines still manufactured, in Spain and other countries, from the ripest grapes, which receive a sprinkling of burnt lime or gypsum, before they are pressed and introduced into the vat. But if any doubt remained on the subject, it would be completely removed by the account which Sir Richard Hawkins gives of these wines. 'Since the Spanish sacks,' he observes, 'have been common in our taverns, which for conservation are mingled with the lime in the making, our nation complains of calentures, of the stone, the dropsy, and infinite other distempers, not heard of before this wine came into common use. Besides, there is no year that it wasteth not two millions of crowns of our substance, by conveyance into foreign countries' (*Observations on a Voyage into the South Sea.* London, 1622). It thus becomes manifest, that the sacks which were first imported into England in the reign of Henry VIII., and which had come into general request before the end of the seventeenth century, belonged, as Minshew had correctly defined them, to the class of dry wines, and resembled those liquors which still pass under that denomination. If, indeed, we may credit the statement of Howell, there was one species of sack known at an earlier period, and that was the Romanie. Nor is the fact unimportant in the history of wines; for it not only affords a further explanation of the latter name, but serves to show, that the Spaniards had borrowed from the Greeks the practice of adding gypsum to the must, which they afterwards improved upon, and perfected to such a degree, as to be enabled to excel all other nations in the manufacture of dry wines. It was from the Ionian islands, as we collect from Bacci, that the Romanie originally came: and, at the present day, there is so little difference between the best white wines of Cephalonia and Zante, and some of the vintages of Spain and Portugal, which have been prepared in a similar manner, that a person not much accustomed to observe the nicer shades of distinction among wines might easily mistake the one for the other. Howell mentions a Cephalonian muscadel, that was imported into England in his time: and Fynes Moryson found an excellent white wine at Palormo, in Natolia; 'which,' he observes, 'is like the Spanish sacke, but more pleasant to the taste, being not so sweete as the Canary wines, nor so harsh and strong as the Sherry sacke' (*Itinerary*, Part iii. p. 130). Sack was used as a generic name for the wines in question: but occasionally the growths were particularly specified. Thus, in one of the scenes in 'The Second Part of K. Henry IV.' we have a laboured panegyric by Falstaff on the attributes of Sherris-sack, or dry Sherry; and for a long time the words Sack and Sherry were used indiscriminately

for each other (Jonson's *Bartholomew Fair*, Act v. sc. 6 [3]; his *New Inn*, Act i. sc. 2 [1]). In like manner we frequently read of Canary Sack, and find the latter term sometimes employed to express that particular wine (Jonson's *Staple of News*, Act v. sc. 4 [2]; Herrick's *Welcome to Sack,—Hesperides*, p. 86; Heywood and W. Rowley's *Fortune by Land and Sea*, 1655, p. 4); although it differed materially from Sherry in quality, and scarcely came within the description of a dry wine. 'Canarie wine,' says Venner, 'which beareth the name of the islands from whence it is brought, is of some termed a Sacke, with this adjunct *sweete* ('An ocean of sweet Sack.' Fletcher's *Rule a Wife and have a Wife*, act v. sc. 5), but yet very improperly, for it differeth not onely from Sacke in sweetnesse and pleasantnesse of taste, but also in colour and consistence: for it is not so white in colour as Sacke, nor so thin in substance; wherefore it is more nutritive than Sacke, and less penetrative. It is best agreeable to cold constitutions, and for old bodies, so that they be not too impensively cholericke: for it is a wine that will quickly enflame, and therefore very hurtfull unto hot and cholericke bodies, especially if they be young' (*Via Recta*, &c., p. 24). This passage is the more deserving of attention, as it not only illustrates the nature of the Canary wine in use at the commencement of the seventeenth century, but shows that there were considerable differences in the quality of the wines which bore the general name of *Sacks*, and thus removes much of the confusion that has arisen from the misnomer above alluded to. Whether the Canary Islands then furnished any dry wines, similar to those which are now imported from Teneriffe, seems doubtful: but it is clear, that Canary Sack resembled the liquor which still passes under that denomination. Of the precise degree of sweetness which it possessed, we may form some idea from the observation of Howell, who informs us, that '*Sherries* and *Malagas* well mingled pass for *Canaries* in most taverns, more often than Canary itself' (*Familiar Letters*, Part ii. Lett. 60). Ben Jonson mentions his receiving a present of Palm-sack, that is, sack from the island of Palma. With these decisive authorities before us, we can readily understand the description which Markham has given of the various kinds of Sack known in his time. 'Your best Sacks,' he observes, 'are of Xeres, in Spain,—your smaller, of Gallicia and Portugall; your strong Sacks are of the islands of the Canaries and of Malligo; and your muskadine and malmseys are of many parts, of Italy, Greece, and some special islands' (*English Housewife*, p. 118). .... Judging from what is still observable of some of the wines of Spain, we may easily imagine, that many of the Sacks, properly so called, might, at the same time, be both dry and sweet. At all events, when new, they would belong to the class of sweetish wines; and it was only after having been kept a sufficient length of time, to ensure the decomposition of the greater part of the free saccharine matter contained in them, that they could have acquired

the peculiar dryness for which they were distinguished. We find, accordingly, that they were valued in proportion to their age; and the calls for 'old Sack,' as Sack κατ' ἐξοχήν, were very common ('Give me Sacke, old Sacke, boys,' &c. *Pasquil's Palinodia*, 1619 [?]). We may also presume, that there would be much less difference of taste among the several species of Sack, in their recent state, than after they had been long kept; for even the sweetest wines betray at first some degree of roughness, which is gradually subdued by age; while the character of dryness, on the other hand, will hardly apply to any of the durable wines, as they come from the vat. Mountain and Canary were always sweeter than Sherry; but between the richer kinds there is often a strong resemblance in flavour, which is the less extraordinary, as they are made from the same species of grape, though growing in different soils. It was, therefore, not without reason, that they were considered as 'near allied,'

> ('Two kinsmen neare allyde to Sherry Sack,
> Sweet Malligo and delicate Canary.' *Pasquil's Palinodia*).

The conclusion at which we thus arrive is so far satisfactory, as it proves that the wines formerly known under the name of *Sacks*, though they may, upon the whole, have been inferior, yet differed in no essential quality from those with which we are at present supplied by the same countries that originally produced them, and which are still held in such deserved estimation. They probably first came into favour, in consequence of their possessing greater strength and durability, and being more free from acidity, than the white wines of France and Germany; and owed their distinctive appellation to that peculiar sub-astringent taste which characterizes all wines prepared with gypsum." Henderson's *History of Ancient and Modern Wines*, pp. 298–308.

**Sackerson**, a very celebrated bear at Paris-Garden on the Bank-side, and probably named after his keeper, i. 369.

**sacred** *aunt—My*, vi. 97: "It is remarkable that the Greeks give to the uncle the title of Sacred, θεῖος. Patruus avunculus, ὁ πρὸς πατρὸς θεῖος, Gaz. de Senec.: patruus, ὁ πρὸς μητρὸς θεῖος, avunculus, Budæi Lexic.: θεῖος is also used absolutely for ὁ πρὸς πατρὸς θεῖος, Euripid. *Iphigen. Taurid.* l. 930,

> Ιφι. Ἦ που νοσοῦντας θεῖος ὤβρισεν δόμους;

And Xenoph. Κυρου παιδ. lib. i. passim" (VAILLANT): "This circumstance may tend to establish an opinion I have elsewhere expressed, that this play was not the entire composition of Shakspeare [see vi. 2], to whom the Grecism before us was probably unknown" (STEEVENS).

**sacred** *wit To villany and vengeance consecrate—Our empress, with her*, vi. 298: Tamora's *wit*, says Capell, "has an epithet that marks the

Author's Latinity; for '*sacred*' is there—accursed, after the usage of that language: the next line explains it so, and both that and the epithet are spoken jocularly;" and so, too, Capell's successors interpret *sacred:* but, though Aaron perhaps uses the word ironically and with a quibble, can there be a doubt that Tamora's *wit* is called *sacred* as *belonging to an empress?* The author of *Titus Andronicus* has sundry classical allusions: and compare Martial, vii. xcix. 4,

"Namque solent *sacra* Cæsaris aure frui."

and Statius, *Sylvæ*, iv. ii. 5,

"Ast ego, cui *sacræ* Cæsar nova gaudia cænæ,
Nunc primum, dominaque dedit consurgere [considere?] mensa," &c.

**sacring** *bell—The*, v. 536: "The little bell, which is rung to give notice of the Host approaching when it is carried in procession, as also in other offices of the Romish Church, is called the *sacring* or *consecration* bell; from the French word, *sacrer*" (THEOBALD).

**sad**, serious, grave: *sad talk*, i. 291; iii. 472; *sad conference*, ii. 84; *in silence sad*, ii. 310; *a sad ostent*, ii. 359; *Sad Lucretia's modesty*, iii. 48; *sad brow*, iii. 50; iv. 392; *sad and civil*, iii. 363; *a sad face*, iii. 365; *that sad dog* ("that grave, that gloomy villain," STEEVENS), iv. 192; *Sad, high, and working*, v. 467; *Narcissus was a sad boy*, ix. 188; *Sad pause*, ix. 279; *sad-ey'd* (with serious eye or look), iv. 424; *with slow-sad gait*, ix. 304.

**sadly**, seriously, gravely, soberly: *the conference was sadly borne* (carried on), ii. 103; *And with his spirit sadly I survive*, iv. 396; *But sadly tell me who*, vi. 381.

**sadness**, seriousness: *In good sadness*, i. 421, 428; iii. 187; *the sadness of my suit*, v. 278; *Tell me in sadness*, vi. 381.

**safe**, to make safe, viii. 264; *saf'd*, viii. 342.

**safety**—*Deliver him to*, Put him in custody, iv. 67.

**saffron** *would have made all the unbaked and doughy youth of a nation in his colour—Whose villanous*, iii. 287: In this passage there seems to be, as Warburton observes, an allusion both to the fashionable and fantastic custom of wearing yellow, and to that of colouring paste with saffron ("I must have *saffron*, to colour the warden-pies," iii. 458).

**sag**, to hang down heavily, to droop, to flag, vii. 282.

("The Horizons il-levell'd circle wide
Would *sag* too much on th' one or th' other side."
Sylvester's *Du Bartas, Third Day of First Week*, p. 24, ed. 1641).

**Sagittary**—*The dreadful*, vi. 120: "'Beyonde the royalme of Amasonne came an auncyent kynge, wyse and dyscreete, named Epystrophus, and brought a M. knyghtes, and a mervayllouse beste that was called *sagittayre*, that behynde the myddes was an

horse, and to fore, a man: this beste was heery lyke an horse, and had his eyen rede as a cole, and shotte well with a bowe; this beste made the Grekes sore aferde, and slewe many of them with his bowe.' *The Three Destructions of Troy*, printed by Caxton" (THEOBALD): "A more circumstantial account of this Saggittary is to be found in Lydgate's *Auncient Historie*, &c., 1555 [Book Second, sig. M 6];

> 'And with hym Guydo sayth that he [*i.e.* Epystrophus] hadde
> A wonder archer of syght meruaylous,
> Of fourme and shap in maner monstruous:
> For lyke myne auctour as I reherse can,
> Fro the nauell vpwarde he was man,
> And lower downe lyke a horse yshaped;
> And thilke parte that after man was maked,
> Of skinne was blacke and rough as any bere,
> Couered with here fro colde him for to were;
> Passyng foule and horrible of syght,
> Whose eyen twain were sparkeling as bright
> As is a furneis with his reade leuene,
> Or the lyghtnyng that falleth from ye heauen;
> Dredefull of loke, and reade as fyre of chere,
> And, as I reade, he was a good archer,
> And with his bowe both at euen and morowe
> Upon Grekes he wrought moche sorowe,
> And gasted them with many hydous loke;
> So sterne he was that many of them quoke,' &c." (STEEVENS).

**Sagittary** *the raisèd search—Lead to the*, viii. 137; *Send for the lady to the Sagittary*, viii. 146: "The *Sagittary* means the sign of the fictitious creature so called, *i.e.* an animal compounded of man and horse, and armed with a bow and quiver" [see the preceding article] (STEEVENS); "This is generally taken to be an inn. It was the residence at the arsenal of the commanding officers of the navy and army of the republic. The figure of an archer, with his drawn bow, over the gates, still indicates the place" (KNIGHT).

**said**—*Well:* see *well said.*

**sain**, said, ii. 186.

**sale-work**—*Nature's*, "Those works that nature makes up carelessly and without exactness. The allusion is to the practice of mechanics, whose *work* bespoke is more elaborate than that which is made up for chance-customers, or to sell in quantities to retailers, which is called *sale-work*" (WARBURTON), iii. 63.

**sallet**, or *salade*, a close-fitting headpiece ("Salade: *A Salade, Helmet, Headpeece.*" Cotgrave's *Fr. and Engl. Dict.*), v. 203 (with a quibble).

**sallets** *in the lines*, vii. 350: see note 69, vii. 350.

**salt**, a salt-cellar: *The cover of the salt hides the salt*, i. 327: "The ancient English salt-cellar was very different from the modern, being a large piece of plate, generally much ornamented, with a

cover to keep the salt clean. There was but one salt-cellar on the dinner-table" (MALONE): "The tables being long, the salt was commonly placed about the middle, and served as a kind of boundary to the different quality of the guests invited. Those of distinction were ranked above; the space below was assigned to the dependents, inferior relations of the master of the house, &c." Gifford's note on *Massinger's Works*, vol. i. p. 170, ed. 1813.

**salt**—*A man of*, A man of tears, viii. 100.

**Saltiers**, iii. 473: "He means *Satyrs*. Their dress was perhaps made of goat's skin" (MALONE).

**salutation** *to my sportive blood—Give*, ix. 392: see note 65, v. 509.

**salute** *my blood*, v. 509: see note 65, v. 509.

**Samingo**, a corruption or abbreviation of, or intended blunder for, *San Domingo*, and used as the burden to a drinking-song, iv. 399 (where see foot-note): "Why St. Domingo should have been considered as the patron of topers I know not; but he seems to have been regarded in this light by Gonzalo Berceo, an old Castilian poet, who flourished in 1211. He was a monk, much of the same cast with our facetious Arch-deacon Walter de Mapes. In writing the life of the saint, he seeks inspiration in a glass of good wine.

> '—— De un confessor sancto quiero fer una prosa,
> Quiero fer una prosa en Roman Paladino,
> En qual suele el pueblo fablar a su vecino,
> Ca no son tan lettrado por fer otro Latino,
> *Bien valdra, come creo, un vaso de buen vino*'"

(BOSWELL—Addenda to Malone's *Shakespeare*, vol. xxi. p. 467).

**sanctuarize**, to protect as a sanctuary does, to shelter, vii. 408.

**sand-bag** *fastened to it—Bearing his staff with a*, v. 143: "As, according to the old laws of duels, knights were to fight with the lance and sword; so those of inferior rank fought with an ebon staff or battoon, to the farther end of which was fixed a bag crammed hard with sand. To this custom Hudibras has alluded in these humorous lines;

> 'Engag'd with money-bags, as bold
> As men with *sand-bags* did of old'" (WARBURTON):

"Mr. Sympson, in his notes on Ben Jonson, observes, that a passage in St. Chrysostom very clearly proves the great antiquity of this practice" (STEEVENS).

**sand-blind**, very dim-sighted, purblind ("Berlué. *Purblinded, made sand-blind.*" Cotgrave's *Fr. and Engl. Dict.*), ii. 354, 355.

**sanded**, of a sandy colour, ii. 311.

**sans**, without (*Fr.*), i. 201; ii. 220, 237 (three times); iii. 38, 42 (four times); iv. 91; vi. 23; vii. 69, 382; viii. 144.

**Sarum** *plain*, Salisbury plain, viii. 44.

**satire** *to decay—If any, be a*, ix. 382: "[Here] *satire* is *satirist*," WALKER; who cites from Jonson's masque of *Time Vindicated*, *Works*, vol. viii. p. 5, ed. Gifford,

> "*Fame.* Who's this?
> *Ears.* 'Tis Chronomastix, the brave satyr.
> *Nose.* The gentleman-like *satyr*, cares for nobody," &c.;

from *The Poetaster* of the same writer, vol. ii. p. 524,

> "The honest *satire* hath the happiest soul;"

from Shirley's *Witty Fair One*, *Works*, vol. i. p. 284, ed. Gifford and Dyce, "prithee, *Satire*, choose another walk, and leave us to enjoy this;" and from Goffe's *Courageous Turk*, p. 141, ed. 1656,

> "Poore men may love, and none their wils correct;
> But all turne *Satyrs* of a kings affect."

**satisfy** *your resolution, &c.—Do not*, i. 506; *nor without cause Will he be satisfied*, vii. 146: see note 98, i. 506, and note 60, vii. 147.

**sauce**, to treat insolently, to abuse: *I'll sauce her with bitter words*, iii. 64.

**sauce** (in vulgar language), to serve out: *I'll sauce them* (twice), i. 432.

**savage** *stock—Our scions, put in wild and*, iv. 460: "*Savage* is here used in the French original sense for *silvan, uncultivated*" (JOHNSON).

**savageness** *in unreclaimèd blood, Of general assault—A*, A wildness in untamed blood, to which all young men are liable, vii. 332.

**savagery**, barbarity, cruelty: *the wildest savagery*, iv. 74.

**savagery**, wild growth: *deracinate such savagery*, iv. 513.

**saved** *by my husband—I shall be*, ii. 393: "From St. Paul: 'The unbelieving wife is sanctified by the husband'" (HENLEY).

**Savoy**—*Pull down the*, v. 193: "This trouble had been saved Cade's reformers by his predecessor Wat Tyler. It was never re-edified till Henry VII. founded the hospital" (RITSON).

**saw**, a saying, a maxim, a discourse, ii. 254; iii. 64; viii. 47; ix. 278; *saws*, iii. 42; vii. 328.

**sawn**, sown, ix. 416,—where Malone wrongly explains it "seen". (Compare Barclay's *Ship of Fooles*,

> "And to cause the christen to him to geue confidence
> By the false seeds of errour that they *sawe*
> Before his comming, against our fayth and lawe."
> fol. 215, ed. 1570:

and Ross's *Helenore or the Fortunate Shepherdess*, a modern Scottish poem of great merit, first printed in 1768,

> "Such were the notes that swell'd alang the grove,
> Where birds amid the shade declar'd their love,
> And might hae *sawn* content in ony breast,
> With grief like hers that had na been oppress."
> p. 201, ed. Longmuir, 1866,—

an edition which only wants a fuller glossary to be an excellent one).

**say**, an assay, a sample, a taste: *some say of breeding*, viii. 115.

**say**, *thou serge, nay, thou buckram lord!—Thou*, v. 194: "It appears from Minsheu's *Dict.*, 1617, that *say* was a kind of serge. It is made entirely of wool," &c. (MALONE): Cotgrave has "Seyette: *Serge, or Saye*," and "Say (stuffe), *Seyette*." *Fr. and Engl. Dict.*

**say'd**, assayed: ix. 9: see note 12, ix. 9.

**sayst**—*There thou*, There thou sayest true, "say'st something, speak'st to the purpose" (CALDECOTT), vii. 412.

**scald**, properly "scabby," but used as "a word of contempt, implying poverty, disease, and filth" (JOHNSON): *rascally, scald*, iv. 508; *scald knave*, iv. 509; *scald rhymers*, viii. 374.

**scald** *such chickens as you are—She's e'en setting on water to*, vii. 32: "Randle Holme, in his *Academy of Arms and Blazon*, B. iii. ch. ii. p. 441, has the following passage; 'He beareth Argent, a Doctor's tub (otherwise called a *Cleansing Tub*), Sable, Hooped, Or. In this pockifyed, and such diseased persons, are for a certain time put into, not to boyl up to an heighth, but to *parboil*,' &c." (STEEVENS): "It was anciently the practice, and in inns perhaps still continues, to scald off the feathers of poultry instead of plucking them. Chaucer hath referred to it in his *Romaunt of the Rose*, 6820, 'Without *scalding* they hem *pulle*'" (HENLEY): and see *tub*, &c.

**Scaling** *his present bearing with his past*, "Weighing his past and present behaviour" (JOHNSON), vi. 189.

**scall**, used by Sir Hugh Evans for *scald* (see third article above), i. 404.

**scamble**, to scramble, iv. 77; *scambling*, ii. 137; iv. 414, 517.

**scamels**, i. 235: see note 64, i. 235.

**scantling**, a certain proportion, a portion, vi. 31.

**scape**, a sally, an irregularity, a freak: *No scape of nature*, iv. 56; *thousand scapes of wit*, i. 520.

**scape**, an act of lewdness: *sure, some scape . . . . I can read waiting-gentlewoman in the scape*, iii. 452; *day . . . . night's scapes doth open lay*, ix. 293: compare *escape*.

**scar** *for—Than a band of Clotens Had ever*, viii. 506: see note 189, viii. 506 (I now find that Mr. Grant White objects to Capell's interpretation of this passage because "Cloten had received no wounds in the king's cause; he was killed before hostilities commenced:" but surely Cloten—who was no coward—may be supposed to have fought for the king on occasions anterior to the action of the present play).

**scarf**, to put on loosely like a scarf: *My sea-gown scarf'd about me*, vii. 423.

**scarf**, to cover as with a bandage: *Scarf up the tender eye of pitiful day*, vii. 247.

**scarf**, to adorn with flags and streamers: *The scarfed bark puts from her native bay*, ii. 364.

**Scarlet** *and John*, two well-known companions of Robin Hood,—used as an address to Bardolph in allusion to his *scarlet* face, i. 365: and see foot-note, vol. iv. 401.

**scathe**, hurt, damage, iv. 17; v. 146, 359; vi. 346.

**scathe**, to hurt, to injure, vi. 397.

**scatheful**, hurtful, destructive, iii. 386.

**scattered**, "divided, unsettled, disunited" (JOHNSON): *this scatter'd kingdom*, viii. 61.

**sconce**, a round fortification: *I must get a sconce for my head*, ii. 19; *at such and such a sconce*, iv. 464.

**sconce**, a head: *that merry sconce of yours*, ii. 13; *your sconce*, ii. 19; *my unbarb'd sconce*, vi. 210; *knock him about the sconce*, vii. 414.

**sconce**, to ensconce, to hide: *I'll sconce me even here*, vii. 379: see note 95, vii. 379.

**score**: see *twelve score*.

**scored** *me?—Have you*, Have you set a mark or brand on me? viii. 211.

**scorn**—*To take*: see *take scorn*.

**scorn**—*To think*: see *think scorn*.

**scornful**, scorned: *The scornful mark of every open eye*, ix. 287.

**scotch**, to make incisions, to score or cut slightly, ii. 60; *scotch'd*, vi. 233; vii. 245.

**scotches**, cuts, viii. 343.

**scrimers**, fencers (Fr. *escrimeurs*), vii. 408.

**scrip**, a slip of writing, a list, ii. 267.

**scrippage**, the contents of a scrip (*pera*), iii. 49.

**scrowl**, vi. 310: see note 59, vi. 310.

**scroyles**, scabby fellows (a term of contempt:—Fr. *escrouelles*), iv. 27.

**scrubbed** *boy*, ii. 418, 420: Here *scrubbed* is generally explained "stunted:" but Cotgrave has "Marpaut. *An ill-favoured scrub, a little ouglie or swartie wretch.*" *Fr. and Engl. Dict.*; and Coles, "A Scrub (mean person), *Homo misellus*," and "Scrubbed, *squalidus*." *Lat. and Engl. Dict.*

**sculls,** shoals : *like scalèd sculls,* vi. 120.

**'scuse,** an excuse, ii. 409 ; viii. 210.

**scut,** a tail, i. 444.

**Scylla,** *your father, I fall into Charybdis, your mother—When I shun,* ii. 393 : "Originally from the *Alexandreis* of Philippe Gaultier ; but several translations of this adage were obvious to Shakespeare [it occurs over and over again in our old writers]. . . . . Philippe Gaultier de Chatillon . . . was born towards the latter end of the 12th century. In the Fifth Book of his heroic poem, Darius (who, escaping from Alexander, fell into the hands of Bessus) is thus apostrophized ;

> 'Nactus equum Darius, rorantia cæde suorum
> Retrogrado fugit arva gradu. Quo tendis inertem,
> Rex periture, fugam ? nescis, heu ! perdite, nescis
> Quem fugias : hostes incurris dum fugis hostem ;
> *Incidis in Scyllam, cupiens vitare Charybdim.*' . . . .

The author of the line in question (who was unknown to Erasmus [see his *Adagia,* &c., pp. 493–4, ed. 1629]) was first ascertained by Galeottus Martius, who died in 1476 (see *Menagiana,* vol. i. p. 173, ed. 1715) ; and we learn from Henricus Gandavensis, *De Scriptoribus Ecclesiasticis* [*i.e.* Henry of Gaunt], that the *Alexandreis* had been a common school-book. . . . . The corrupt state in which this poem (of which I have not met with the earliest edition) still appears, is perhaps imputable to frequent transcription, and injudicious attempts at emendation. Every pedagogue through whose hands the Ms. passed, seems to have made some ignorant and capricious changes in its text ; so that in many places it is as apparently interpolated and corrupted as the ancient copies of Shakespeare" (STEEVENS) : I, like Steevens, have not seen the first edition of the *Alexandreis ;* but I possess a copy of the rare edition of 1513, which, I find, gives the above passage exactly as he cites it : After all, the substance of the line, *Incidis in Scyllam, cupiens vitare Charybdim,*" has been traced to St. Augustine, who writes as follows ; Distingue intelligentiâ, noli separare perfidiâ ; ne iterum, quasi *fugiens Charybdim, in Scyllam incurras . . . a Charybdi quidem evasisti, sed in Scyllæis scopulis naufragisti.* In medio naviga, utrumque periculosum latus evita." *In Johannis Evang. cap.* 8. *Tractatus xxxvi. Opp.* t. iii. p. 726, ed. 1797.

**sea** *of wax,* vii. 7 : see *wax—Sea of.*

**sea-bank,** the sea-shore, viii. 211 ; *sea-banks,* ii. 411.

**sea-maid,** a mermaid, i. 512 ; ii. 275.

**seal** *your knowledge with showing them—I will not,* "I will not strengthen or complete your knowledge," &c. (JOHNSON), vi. 184.

**sealed** *quarts,* quart-measures officially stamped to show that they would hold the proper quantity, iii. 108.

**seam**, grease, lard, vi. 50.

**sea-monster**—*With no less presence, but with much more love, Than young Alcides, when he did redeem The virgin tribute paid by howling Troy To the*, ii. 379: "See Ovid. *Metamorph.* lib. xi. ver. 199 et seqq. Shakespeare, however, I believe, had read an account of this adventure in *The Destruction of Troy* [see vi. 2]; 'Laomedon cast his eyes all bewept on him [Hercules], and was all abashed to see his *greatness* and his *beauty*.' See B. i. p. 221, 4th edit. 1617" (MALONE).

**sea-monster**—*More hideous . . . . . Than the*, viii. 32: Steevens quotes, and seemingly with approbation, the remark of Upton, that here the *sea-monster* means "the *hippopotamus*, the hieroglyphical symbol of impiety and ingratitude:" but that animal is a *river* monster.

**seamy** *side without—The*, "That is, *inside out*" (JOHNSON), viii. 221.

**sear**, *the yellow leaf—Fall'n into the*, vii. 283: Here some critics consider *sear* to be a substantive, "the state of being withered."

**sear** *up my embracements from a next With bonds of death!* viii. 389: see note 7, viii. 389.

**search**, to probe: *And thus I search* [=apply a remedy to] *it with a sovereign kiss*, i. 290; *Now to the bottom dost thou search my wound*, vi. 308; *with this good sword . . . . search* (=pierce) *this bosom*, vii. 191; *searching of thy wound*, iii. 32.

**season**, to confirm, to establish: *my blessing season* ("infix in such a manner as that it never may wear out," JOHNSON) *this in thee!* vii. 317 (where Caldecott explains *season* "give a relish to, quicken; or, it may be, keep alive in your memory"); *to take From Rome all season'd office* ("all office established and settled by time, and made familiar to the people by long use," JOHNSON), vi. 215; *Directly seasons him his enemy*, vii. 368.

**season**, in "a culinary sense, *to preserve by salting*" (MALONE): *the best brine a maiden can season her praise in*, iii. 198; *all this to season A brother's dead love*, iii. 314; *the spice and salt that season a man*, vi. 18.

**season**, to temper: *When mercy seasons justice*, ii. 402: *Season your admiration for a while*, &c., vii. 311.

**season**—*A day of*, A seasonable day, iii. 295.

**season**—*Of*, and *of the season*, In season: *We kill the fowl of season*, i. 485; *buck; and of the season too*, i. 412.

**second** *and the third, nine and some five—The*, iii. 427: see note 42, iii. 427.

**seconds**—*Which is not mixed with*, ix. 394: "*Seconds* is a provincial term for the *second kind of flour*, which is collected after the

smaller bran is sifted. That our author's oblation was pure, *unmixed with baser matter*, is all that he meant to say" (STEEVENS).

**seconds**—*You have sham'd me In your condemnèd:* see *condemned seconds*, &c.

**sect**, sex: *So is all her sect*, iv. 337 (So Swift, in his *Journal to Stella*, writes, "See your confounded *sect.*" *Works*, vol. ii. p. 119, Scott's sec. ed.).

**sect**, a cutting: *a sect or scion*, viii. 153.

**secure**, careless, over-confident: *a secure fool*, i. 388; *a secure ass*, i. 396; *a secure and wilful Actæon*, i. 405; *secure, fool-hardy king*, iv. 184; *Surety secure*, vi. 38; *my sécure* ("unguarded," CALDECOTT) *hour*, vii. 326; *not jealous, nor secure*, viii. 190; *in a secure couch* ("in a couch in which he is lulled into a false security and confidence in his wife's virtue," MALONE), viii. 209.

**secure** *thy heart*, assure thy heart,—be confident, vii. 36.

**securely**, carelessly, over-confidently: *she dwells so securely*, &c., i. 395; *securely perish* ("perish by too great confidence in our security," MALONE), iv. 130; *'Tis done like Hector; but securely done* (done with "a negligent security arising from a contempt of the object opposed," WARBURTON), vi. 94.

**security**, carelessness, over-confidence: *through our security*, iv. 146; *too much security*, iv. 436; *security Is mortals' chiefest enemy*, vii. 255.

**security** *enough to make fellowships accursed*, i. 516: "The speaker here alludes to those legal securities into which fellowship leads men to enter for each other" (MALONE).

**seedness**, seed-time, i. 472.

**seel**, to close up the eyes, to blind; properly a term of falconry, to *seel* a hawk meaning to close up her eyelids either partially or entirely, by running a fine thread through them, in order to make her tractable and endure the hood ("Siller les yeux. *To seele, or sow vp, the eye-lids; (& thence also) to hoodwinke, blind, keepe in darknesse, depriue of sight.*" Cotgrave's *Fr. and Engl. Dict.*: "To seel a hawk, *Accipitris oculos consuere.*" Coles's *Lat. and Engl. Dict.*): *when light-wing'd toys Of feather'd Cupid seel with wanton dulness My speculative and offic'd instruments*, viii. 152 (where, according to Nares in his *Gloss.*, is probably an allusion to *seeling* the eyelids with a small feather, which was sometimes used instead of a thread: but qy.?); *To seel her father's eyes up*, viii. 190; *the wise gods seel our eyes*, viii. 331; *Come, seeling night*, vii. 247.

**seeming**, "specious" (STEEVENS): *the so seeming Mistress Page*, i. 405; *that little seeming substance*, viii. 13.

**seeming**, fair appearance: *these keep seeming and savour*, iii. 464.

**seeming,** seemly, becomingly: *bear your body more seeming*, iii. 89.

**seen** *in thought*, "seen in silence, without notice or detection" (JOHNSON), v. 404.

**seen**— *Well*: see *well seen*.

**seethe,** to boil, vii. 79; *seethes*, vi. 54; *seething*, ii. 316.

**segregation,** a separation, a dispersion, viii. 156.

**seiz'd,** possessed (a law-term): *all those his lands Which he stood seiz'd of*, vii. 302.

**seld,** seldom, vi. 98; ix. 433.

**seldom** *comes the better*, v. 379: A not uncommon proverbial saying, of great antiquity. (Douce cites an account of its origin from a Ms. collection of stories in Latin compiled about the time of Henry III.)

**seldom-when,** rarely, not often, i. 524; iv. 380.

**seld-shown** *flamens*, "priests who seldom exhibit themselves to public view" (STEEVENS), vi. 172.

**self,** self-same: *one self mate and mate* ("the same husband and the same wife," JOHNSON), viii. 90.

**self** *exhibition—That*, That very allowance or pension (see *exhibition*), viii. 409.

**self-abuse**: see first *abuse*.

**self-admission,** self-allowance, self-approbation, vi. 50.

**self-bounty,** "inherent generosity" (WARBURTON), viii. 190.

**self-cover'd** *thing—Thou changèd and*, viii. 87: "I cannot but think that by *self-cover'd* the author meant, thou that hast disguised nature by wickedness, thou that hast hid the woman under the fiend" (JOHNSON): "By 'thou *self-cover'd* thing,' the poet, I think, means, thou who hast put a covering on thyself which nature did not give thee. The covering which Albany means is, the semblance and appearance of a fiend" (MALONE).

**self-figur'd** *knot—A*, "A knot formed by yourself [themselves]" (JOHNSON), viii. 421.

**self-sovereignty,** &c.—*Do not curst wives hold that*, ii. 192: "Not a sovereignty *over*, but *in*, themselves. So, *self*-sufficiency, *self*-confidence, &c." (MALONE).

**semblable,** a resemblance, a likeness: *His semblable* (=fellow-creature), *yea, himself, Timon disdains*, vii. 65; *his semblable is his mirror; and who else would trace him, his umbrage* (shadow), *nothing more*, vii. 427. (Nares must have recollected only the second of these passages, when (in his *Gloss.*) he remarked that the substantive *semblable* was "intended, however, by Shakespeare, as a specimen of ridiculous affectation.")

**semblable,** like, resembling, similar: *the semblable coherence of his men's spirits and his,* iv. 392; *thousands more Of semblable import,* viii. 310.

**semblably,** in like, in similar manner, iv. 290.

**semblative,** resembling, iii. 322.

**seniory,** seniority, v. 423.

**sennet,** a particular set of notes on the trumpet or cornet (the etymology of the word being doubtful), v. 148, 233, 509; vi. 20, 176; vii. 110, 240; viii. 298.

**Senoys,** the Siennese, the people of the republic of Sienna, iii. 207.

**sense,** sensual passion: *motions of the sense,* i. 473; *modesty may more betray our sense Than woman's lightness,* i. 489; *Their wives have sense like them,* viii. 227; *my sanctity Will to my sense bend no licentious ear,* ix. 102.

**sense,** sensation: *That it is proof and bulwark against sense,* vii. 381.

**sense**—*Spirit of,* vi. 8, 68: see note 6, vi. 8.

**sense**—*I've rubb'd this young quat almost to the:* see *quat.*

**sense',** for *senses: their sense' are shut,* vii. 279.

**senseless**—*And therein you are,* And therein you are not to understand her, viii. 419.

**senses** *rule—Let,* "Let prudence govern you, conduct yourself sensibly" (STEEVENS), iv. 443.

**separable** *spite—A,* "A cruel fate, that *spitefully separates* us from each other. *Separable* for *separating*" (MALONE), ix. 350.

**septentrion**—*The,* The north, v. 244.

**sequent,** a follower: *a sequent of the stranger queen's,* ii. 203.

**sequester,** a sequestration, a separation, viii. 201.

**sequestration**—*An answerable,* viii. 154: Steevens believes that here *sequestration* is used for *sequel;* but he allows that it may mean no more than "separation,"—which, no doubt, it does.

**sere**—*The clown shall make those laugh whose lungs are tickled o' the,* vii. 346: "*i.e.* those who are asthmatical, and to whom laughter is most uneasy. This is the case (as I am told) with those whose lungs are tickled by the *sere* or *serum*" (STEEVENS): "The clown shall make even those laugh whose lungs are tickled with a *dry* cough or huskiness; by his merriment shall convert even their coughing into laughter" (SINGER, after DOUCE): *tickled o' the sere,* according to Mr. Halliwell, means "wanton,"—an explanation which he feels confident is right, but which is inconsistent with the word "lungs."

sergeant, a bailiff, a sheriff's officer: *this fell sergeant, death, Is strict in his arrest*, vii. 434.

serpigo, a sort of tetter or dry eruption on the skin, i. 501; vi. 46.

servant, a lover: *Sir Valentine and servant*, i. 297; *I thank you, gentle servant*, ibid.; *And so, good morrow, servant*, i. 298; Sil. *Servant*,—Val. *Mistress?* i. 301; *Servant, you are sad*, i. 302; *Who is that, servant*, ibid.; &c.

servanted, subjected, vi. 251.

service *is no heritage*, a proverbial expression, iii. 212: Ray gives "Service is no inheritance." *Proverbs*, p. 155, ed. 1768.

sessa, iii. 99; viii. 69, 76: This, according to Theobald, is the Spanish "*Cessa, i.e.* be quiet;" according to Hanmer, "Peace, be quiet, Lat. *Cessa;*" according to Capell, a "corruption of *cessa* (Ital.) and *cessez* (Fr.), both deriv'd from the Latin word *cessa*, and both signifying, as that does, 'leave, have done, let alone;'" and Johnson (with whom Nares in *Gloss.* agrees) "takes it to be the French word *cessez* . . . . an interjection enforcing cessation in any action, like *be quiet, have done.*" (I must confess that I do not feel satisfied with these notes on *sessa:* qy. if the word, as used in at least the second and third of the passages above referred to, may be illustrated by the following lines of Sylvester's *Du Bartas*, ed. 1641? Joshua urges on his troops;

> "*Sa, sa*, my Hearts! turn, turn again upon them,
> They are your own; now charge, and cheerly on them."
> *The Captaines*, p. 182;

where the original has "*Çà, çà*, tournons visage, allons," &c.: Jezebel being killed,

> "The Dogs about doe greedy feed upon
> The rich-perfumed, royall Carrion;
> And Folk by thousands issuing at the Gate
> To see the sight, cry thus (as glad thereat)
> *Ses, ses*, here Dogs, here Bitches! doe not spare
> This Bitch that gnaw'd her subjects' bones so bare."
> *The Decay*, p. 229;

where the original has "*Sus*, lyces, deschirez," &c.) Compare, too; "*Spa.* Well played, dog! well played, bear! *Sa, sa, sa!* to't, to't!" Ford's *Fancies Chaste and Noble*, act iv. sc. 1.

set, to set by, to value, to estimate: *coldly set Our sovereign process*, vii. 392.

set *a match*, make an appointment (in the cant language of thieves, plan a robbery), iv. 208.

set *of wit well play'd—A*, ii. 224: "A term from tennis. So in *King Henry V.* [act i. sc. 2] 'play a set,' &c." (Steevens).

set. Jul. *As little by such toys as may be possible—Your ladyship can*, i. 289: Here, of course, by *set* Lucetta means "set a song to

music," while, in Julia's rejoinder, *set by* signifies "make account of." (Mr. Chappell remarks that this passage, *your ladyship can set*, "adds one more to the many proofs of the superior cultivation of the science [of music] in those days. We should not now readily attribute to ladies, even to those who are generally considered to be well educated and accomplished, enough knowledge of harmony to enable them to set a song correctly to music, however agile their fingers may be." *Popular Music of the Olden Time*, &c., vol. i. p. 221, sec. ed.)

**set** *cock-a-hoop!—You will:* see *cock-a-hoop*, &c.

**set** *from London*, set out from London, iv. 429.

**set** *up one's rest—To:* see *rest—To set up one's.*

**Setebos**, i. 212, 274: "A gentleman of great merit, Mr. Warner, has observed on the authority of John Barbot that 'the *Patagons* are reported to dread a great horned devil, called *Setebos*.' It may be asked, however, how Shakspeare knew any thing of this, as Barbot was a voyager of the present century? Perhaps he had read Eden's *History of Travayle*, 1577, who tells us, p. 434, that the giantes, when they found themselves fettered, 'roared like bulls and cried upon [their great devil] *Setebos* to help them'" (FARMER): "We learn from Magellan's *Voyage* that *Setebos* was the supreme god of the Patagons, and Cheleule was an inferior one" (TOLLET): "*Setebos* is also mentioned in Hackluyt's *Voyages*, 1598" (MALONE): "In Dr. Farmer's note it should have been added that the passage from Eden's *History of Travayle* was part of Magellan's *Voyage;* or in Mr. Tollet's that Magellan was included in Eden's collection" (DOUCE).

**setter**, one who watches, and points out to his comrades, the persons to be plundered: *O, 'tis our setter*, iv. 226.

**seven** [*sins*]—*The deadly*, Pride, envy, wrath, sloth, covetousness, gluttony, lechery, i. 504.

**several** *they be—My lips are no common, though*, ii. 181; *Why should my heart think that a several plot*, ix. 400: "Fields that were enclosed were called *severals*, in opposition to *commons*, the former belonging to individuals, the others to the inhabitants generally. When commons were enclosed, portions allotted to owners of freeholds, copyholds, and cottages, were fenced in, and termed *severals:* so Maria says, playing on the word,—my lips are not common, though they are certainly several, once part of the common; or, though my lips are several, a field, they are certainly no common. According to Mr. Hunter [*New Illust. of Shakespeare*, vol. i. p. 267], 'severals, or several lands, are portions of common assigned for a term to a particular proprietor, the other commoners waiving for the time their right of common over them;' but, although the term may have been used in this and some other restricted senses, there

can be no doubt but that the meaning was generally accepted in accordance with the explanation given above" (HALLIWELL).

**severals** *and unhidden passages, &c.—The,* iv. 417 : see note 6, iv. 417.

**sewer,** an officer, who placed the dishes on the table, took them off, &c. : *a Sewer, and divers Servants with dishes,* vii. 221.

**shadow,** a shade, a shady place : *I'll go find a shadow,* iii. 72.

**Shafalus** . . . . *Procrus,* blunders for *Cephalus* . . . . *Procris,* ii. 322.

**shaft** *or a bolt on't—Make a :* see *make a shaft,* &c.

**shaft,** *I shot his fellow, &c.—When I had lost one,* ii. 341 : "This method of finding a lost arrow is prescribed by P. Crescentius in his treatise *De Agricultura,* lib. x. cap. xxviii., and is also mentioned in Howel's *Letters,* vol. i. p. 183, edit. 1655, 12mo" (DOUCE).

**shales,** shells, the outer coats of fruit, iv. 484.

**shard-borne** *beetle—The,* "The beetle borne along the air by its *shards* or scaly wings [properly wing-cases]" (STEEVENS), vii. 246. ("The beetle is furnished with two large membranaceous wings, which are protected from external injury by two very hard, horny wing-cases, or, as entomologists term them, elytra. The old English name was 'shard.' . . . . These shards or wing-cases are raised and expanded when the beetle flies, and by their concavity act like two parachutes in supporting him in the air. Hence the propriety and correctness of Shakspeare's description, 'the shard-borne beetle,' a description embodied in a single epithet." Patterson's *Letters on the Nat. Hist. of the Insects mentioned in Shakspeare's Plays,* p. 65.)

**sharded** *beetle—The,* viii. 438 : see the preceding article.

**shards,** *and he their beetle—They are his,* "*i.e.* They are the wings [properly wing-cases] that raise this heavy lumpish insect from the ground" (STEEVENS), viii. 305 : see *shard-borne beetle.*

**shards,** fragments of broken pottery, of pots, of tiles, &c. : *Shards, flints, and pebbles,* vii. 418.

**share**—*Half a,* vii. 371 : "Alluding to the *shares,* or proportions, into which the receipts at a theatre were divided, and given to the performers, according to their several rates of interest, or rank in the company" (COLLIER) : The words which immediately follow here—*A whole one, I* (and which Malone most improperly proposed altering to "*A whole one,* ay")—mean, "I think myself entitled to a whole one" (STEEVENS), or "A whole one, say I" (CALDECOTT).

**shark'd** *up,* "picked up without distinction, as the shark-fish collects his prey" (STEEVENS), "collected in a banditti-like manner" (Nares's *Gloss.*), "snapped up with the eager voracity of a shark, caught up from any or all quarters for a bellyful" (CALDECOTT), vii. 302.

**Shaw** . . . . *to Friar Penker—To Doctor*, v. 403: "Shaw [brother of the Lord Mayor] and Penker [Provincial of the Augustine Friars] were two popular preachers" (MALONE).

**shealed**, shaled, shelled, viii. 30.

**shearman**, one who shears woollen cloth, v. 187.

**shears** *between us—There went but a pair of*, "We are both of the same piece" (JOHNSON), i. 463: this proverbial expression is common enough.

**sheav'd** *hat*, a straw hat, ix. 414.

**sheen**, brightness, splendour: *borrow'd sheen*, vii. 367.

**sheen**, shining, bright: *starlight sheen*, ii. 271.

**sheep**, formerly often pronounced (as it still is in certain counties) *ship*, and even so written; hence the quibbles,—*Twenty to one, then, he is shipp'd already, And I have play'd the sheep in losing him*, i. 284; *Why, thou peevish sheep, What ship of Epidamnum stays for me?* ii. 41; Mar. *Two hot sheeps, marry.* Boyet. *And wherefore not ships?* ii. 181 (Compare Dekker's *Satiromastix*, 1602; "A hood shall flap vp and down heere, and this *ship*skin-cap shall be put off." Sig. F 3 verso: That in Dryden's time *ship* was occasionally pronounced *sheep* appears from a rhyme in his translation of Virgil;

> "With whirlwinds from beneath she toss'd the *ship*,
> And bare expos'd the bosom of the *deep*." *Æn.* B. i. 64;

and that such was the case even at a later period is shown by a couplet in *Nereides or Sea-Eclogues*, 1712, by a poetaster named Diaper, who is several times mentioned in Swift's *Journal to Stella*;

> "You'll find the fish, that stays the labouring *ship*,
> Tho' ruffling winds drive o'er the noisy *deep*." *Ecl.* x. p. 44).

**sheep-biter**, a cant term for a thief, iii. 346.

**sheep-biting**, thievish, thief-like, i. 550.

**sheer**, pure: *Thou sheer, immaculate, and silver fountain*, iv. 184.

**sheer** *ale—Fourteen pence on the score for*, iii. 106: Here, according to some expositors, *sheer ale* is "ale alone, nothing but ale," rather than "unmixed ale."

**shent**, the pret. and past part. of *shend*, to chide, to rate, to scold: *He shent our messengers*, vi. 47; *I am shent for speaking to you*, iii. 382; *Do you hear how we are shent*, vi. 252; *How in my words soever she be shent* ("reproved harshly, treated with rough language," STEEVENS; "hurt, wounded, punished," HENDERSON), vii. 375.

**shent**, treated roughly, ruined, undone: *We shall all be shent* (where some take *shent* to mean "chidden, scolded"), i. 375.

**sheriff's** *post—Like a*, iii. 327: At the doors of sheriffs were usually

set up ornamented posts, on which royal and civic proclamations were fixed.

**sherris-sack**: see *sack*, &c.

**shift** *his being*, "change his abode" (JOHNSON), viii. 403.

**shine**, brightness, lustre: *Thou show'dst a subject's shine*, ix. 18; *they borrow'd all their shine*, ix. 239; *obscures her silver shine*, ix. 247.

**shipman's** *card—The*: see *card—The shipman's*.

**ship tire**,—*The*, A sort of head-dress, perhaps adorned with ribbons as a ship is with streamers; or perhaps a head-dress formed to resemble a ship, i. 409.

**shive**—*Easy it is Of a cut loaf to steal a*, vi. 297: *shive, i.e.* slice: Ray gives "'Tis safe taking a shive of a cut loaf." *Proverbs*, p. 48, ed. 1768.

**shock**, "to meet force with force" (Todd's *Johnson's Dict.*), *And we shall shock them*, iv. 96.

**shoe**—*This left*, i. 300: "Shoes, in Shakespeare's time, appear to have been adapted to the right and left foot, a fashion revived in our time. So, in *King John*, act iv. sc. 2;

> 'Standing on slippers, which his nimble haste
> Had falsely thrust upon contrary feet'" (MALONE).

**shog**, to jog, iv. 432, 443.

**shoon**, shoes, v. 189; vii. 396.

**shore**, to set on shore: *if he think it fit to shore them again*, iii. 490.

**short**, to come short of: *I shall short my word By lengthening my return*, viii. 412.

**shot**—*A little, lean, old, chapped bald*, iv. 360: "*Shot* is used for *shooter*, one who is to fight by shooting" (JOHNSON).

**shot free** *at London, &c.—Though I could scape*, iv. 291: "A play upon *shot*, as it means the part of a reckoning, and a missive weapon discharged from artillery" (JOHNSON).

**shotten** *herring*, a herring that has cast its spawn, iv. 235.

**shoughs**, a shaggy kind of dogs, vii. 243.

**shoulder'd**, pushed with violence, v. 408: see note 65, v. 409.

**shoulder-shotten**, sprained, dislocated in the shoulder, iii. 148.

**shove-groat** *shilling*, a shilling used at the game of *shove-groat*, which appears to have differed little, if at all, from that of *shovel-board* (see *Edward shovel-boards*), iv. 342 (According to Douce, "*shovel-board* seems to have been only a variation of *shove-groat* on a larger scale").

**show**—*The harmless*, "The harmless painted figure" (MALONE), ix. 316.

**shrew**, to *beshrew*, quod vide: *shrew my heart*, iii. 415; *shrew me*, viii. 423.

**shrieve**, a sheriff, iv. 381; *the shrieve's fool* (see *fool—The shrieve's*), iii. 280.

**shrift**, confession, and, sometimes, absolution (see *shrive*), i. 528; v. 279, 400; vi. 379, 412, 418, 421, 458; viii. 183.

**shrill-gorg'd**, shrill-throated, shrill-voiced, viii. 95.

**shrive**, to confess as a priest does a penitent ("To shrive, *Confitentem absolvere.*" Coles's *Lat. and Engl. Dict.*), ii. 26, 346; *shriv'd*, vi. 418; *shrives*, v. 15.

**shriver**, a confessor (see *shrive*), v. 279.

**shriving-time** (see *shrive*), vii. 424.

**shriving-work** (see *shrive*), v. 394.

**shrow**, a shrew, iii. 186, 191.

**shrowd**, shelter, protection: *And put yourself under his shrowd*, viii. 329.

**shut** *up*, "immured" (DOUCE), "enclosed" (BOSWELL): *shut up In measureless content*, vii. 226 (Here *shut up* is glossed by Steevens and Malone "concluded,"—wrongly, I apprehend, though the words have frequently that meaning, as in the last sentence of "The Allegorie of the Poem" prefixed to Fairfax's translation of Tasso's *Gerusalemme*, "the Poem is *shut vp* in the praiers of Godfrey").

**shuttle**—*Life is a*, i. 442: "My days are swifter than a weaver's shuttle, and are spent without hope." *Job* vii. 6.

**sib**, akin, related to, ix. 123.

**side**—*Hardly shall I carry out my*: see *carry out my side*, &c.

**side** *sleeves*, long sleeves, ii. 117: see note 49, ii. 117 ("Her garment *side*," &c. Fairfax's translation of Tasso's *Gerusalemme*, B. ix. st. 8).

**siege**, a seat (Fr. *siege*): *the very siège of justice*, i. 525.

("Who thus from loftie *siege* [the original has *seggio*] his pleasure told." Fairfax's translation of Tasso's *Gerusalemme*, B. x. st. 35.)

**siege**, place, rank: *Of the unworthiest siege*, vii. 407; *men of royal siege*, viii. 138.

**siege**, a stool (in the dirtiest sense of the word): *the siege of this moon-calf*, i. 233.

**Sienna's** *brother*, viii. 476: "*i.e.* (as I suppose Shakespeare to have meant) brother to the Prince of Sienna: but, unluckily, Sienna was a republic. See W. Thomas's *Historye of Italye*, 4to, bl. l. 1561, p. 7 b" (STEEVENS).

**sieve**—*Unrespective*; see second *unrespective*.

**sigh**, *That hurts by easing—A spendthrift*, vii. 408; *sighs of love, that cost the fresh blood dear*, ii. 294; *blood-consuming sighs*, v. 163; *blood-drinking sighs*, ibid.; *blood-sucking sighs*, v. 299: "All alluding to the ancient supposition, that every sigh was indulged at the expense of a drop of blood" (STEEVENS).

**sightless**, unsightly; *sightless stains*, iv. 36.

**sightless**, invisible: *your sightless substances*, vii. 218; *the sightless couriers of the air* ("winds, air in motion," JOHNSON), vii. 222.

**sights** *of steel*, "the perforated part of their helmets, through which they could see to direct their aim. *Visiere*, Fr." (STEEVENS), iv. 366.

**sign**, to show, to denote, to mark: *You sign your place and calling*, v. 513; *Quoted, and sign'd, to do a deed of shame*, iv. 69; *Sign'd in thy spoil*, vii. 155.

**significant**, affectedly used by Armado in the sense of "letter," ii. 188; *significants*, quoted in Todd's *Johnson's Dict.* under the head of "that which expresses something beyond the external mark," v. 36.

**signs** *of war—The*, The ensigns of war, iv. 441.

**signs** *well—It*, "It is a good sign, it bodes well" (STEEVENS), viii. 337.

**silenc'd** *with that*, "Wrapped in silent wonder at the deeds performed by Macbeth, &c." (MALONE), vii. 211.

**silent** *of the night—The*, The silence of, &c., v. 127.

**silly**, harmless, inoffensive: *silly women* (here "a term of affection, not of reproach. It denotes that which appealed to the stronger sex for protection in its innocence and simplicity." Hunter's *New Illust. of Shakespeare*, vol. i. p. 106), i. 332; *silly sheep*, v. 264.

**silly**, plain, simple: *it is silly sooth* (truth), iii. 344; *a fourth man, in a silly habit*, viii. 488.

**silly-cheat**—*The*, iii. 457: "One of the technical terms belonging to the art of *coney-catching* or *thievery*. I think it means *picking pockets*" (STEEVENS).

**simplicity**, folly: *The shape of Love's Tyburn that hangs up simplicity*, ii. 205; *profound simplicity*, ii. 225; *To prove, by wit, worth in simplicity*, ii. 225; *And simple truth miscall'd simplicity*, ix. 365.

**simular**, a simulator, viii. 63.

**simular**, counterfeited: *with simular proof*, viii. 502.

**Sinel's** *death—By*, vii. 210: This name of Macbeth's father is from Holinshed, who followed Bellenden's version of H. Boethius.

**sinew**, to knit together as by sinews, to unite: *So shalt thou sinew both these lands together*, v. 271.

**sinew**—*A rated:* see *rated sinew—A.*

**single**, weak, feeble: *a single thing*, i. 215; *your wit single*, iv. 318; *my single state of man*, vii. 214.

**single**, simple, void of guile: *I speak it with a single heart*, v. 563.

**single-soled** *jest*, a poor, feeble, silly jest (with a quibble on *soled*), vi. 415 ("Bas relief. Gentilhõme de bas relief. *A thredbare, or single-soled Gentleman, a Gentleman of low degree.*" Cotgrave's *Fr. and Engl. Dict.*, sub "Relief").

**singularities**, curiosities, rarities, iii. 504.

**sink-a-pace**, a corruption of *cinque-pace* (quod vide), iii. 321.

**Sins**—*The deadly seven:* see *seven*, &c.

**sins** *do bear their privilege on earth—Some*, "There are sins that, whatever be determined of them above, are not much censured on earth" (JOHNSON), iv. 13.

**sir**, a gentleman: *the worthiest sir*, viii. 410; *a sir so rare*, viii. 411.

**sir**, a gallant, a courtier: *which now again you are most apt to play the sir in*, viii. 162.

**sir**: "A title formerly applied to priests and curates in general; for this reason: *dominus*, the academical title of a bachelor of arts, was usually rendered by *sir* in English at the Universities; so that a bachelor, who in the books stood *Dominus* Brown, was in conversation called *Sir* Brown. This was in use in some colleges even in my memory. Therefore, as most clerical persons had taken that first degree, it became usual to style them *sir* [though they had not received a degree from the Universities]." Nares's *Gloss.*: *Sir Hugh*, i. 361, 366, 377 (twice), 386, &c.; *Sir Oliver Martext*, iii. 57, 58; *Sir Oliver*, iii. 80; *Sir Topas*, iii. 379 (six times), 380 (four times), 381 (three times), &c.; *Sir John Hume*, v. 117; *Sir John*, v. 394; *Sir Christopher Urswick*, v. 440.

**sir**, used by a speaker in soliloquy: *Now, sir, the sounds that tell what hour it is*, iv. 190; see note 132, iv. 190: to the passages there cited I have to add one from Sir Walter Scott, who makes Jeanie Deans, while soliloquising, use the address *sirs*; and doubtless those Scotchmen who read the passage see no impropriety in it; "'Dear *sirs*,' SHE SAID TO HERSELF, 'I wonder how my cousin's silk manty, and her gowd watch,'" &c. *The Heart of Midlothian*, vol. iii. p. 283, ed. 1818.

**sire**, to beget, to produce: *base things sire base*, viii. 463.

**sirrah**, used not as a word of disrespect, but as a familiar address: *Ah, sirrah, a body would think*, &c., iii. 79; *sirrah, I have cases of buckram*, iv. 210; *Ah, sirrah!* vi. 326; *Ah, sirrah, this unlook'd-for*

*sport comes well*, vi. 396; *Ah, sirrah, by my fay, it waxes late*, vi. 399; *Sirrah, your father's dead*, vii. 267 (Malone having observed, and rightly, that "in our author's time *sirrah* was *not always* a word of disrespect," Steevens and Douce choose to understand him as having said that "it was *never* a word of disrespect").

**sirrah**, used as an address to a woman: *sirrah Iras, go*, viii. 374 (Swift, in his *Journal to Stella*, over and over again applies "sirrah" to Stella and "sirrahs" to Stella and Mrs. Dingley; see, for instances, his *Works*, vol. ii. pp. 24, 26, 33, 36, 65, 74, 84, 90, 102, Scott's sec. ed.).

**sir-reverence**, a corruption of *save-reverence* (*salvâ reverentiâ*), an old formula of apology for introducing any too free or indelicate expression: *without he say "sir-reverence,"* ii. 35: but in *Romeo and Juliet*, according to the oldest reading (followed in the present edition) the word is used nearly in the sense which it still retains among the vulgar,—*draw thee from the mire Of this sir-reverence love*, vi. 391.

**sirs**, used as an address to women: *Good sirs, take heart*, viii. 360: see note 194, viii. 360.

**sister**, to resemble closely: *her art sisters the natural roses*, ix. 85.

**sister**, to be near to: *a sistering vale*, ix. 413.

**sit** *in gold—He does:* see *gold—He does*, &c.

**sit** *you out*, ii. 163: see note 7, ii. 163.

**sith**, since, i. 394, 470; iii. 300; v. 229, 239, 249; vi. 20, 110, 284, 287, 339; vii. 394, 404; viii. 12, 57, 196; ix. 248, 262.

**sithence**, since, iii. 117, 215; vi. 192.

**sitting**, a sitting of the king and council, an audience, iii. 481.

**sizes**, allowances (an academic term signifying "certain portions of bread, beer," &c.): *to scant my sizes*, viii. 54.

**skains-mates**, vi. 417: On this term, which has given rise to much dispute, Mr. Staunton has the following note; "The word *skain*, I am told by a Kentish man, was formerly a familiar term in parts of Kent to express what we now call a *scape-grace* or *ne'er-do-well;* just the sort of person the worthy old Nurse would entertain a horror of being considered a companion to. Even at this day, my informant says, *skain* is often heard in the Isle of Thanet, and about the adjacent coast, in the sense of a *reckless dare-devil* sort of fellow.

**skill**, reason: *I think you have As little skill to fear*, &c., iii. 467 (That here Warburton was right in explaining *skill* to mean "reason" is certain, though Malone and Mason thought otherwise: compare "For in that desert is fulle gret defaute of watre: and often time it fallethe, that where men fynden watre at o tyme

in a place, it faylethe another tyme. And for that *skylle*, thei make none habitaciouns there." *The Voiage and Travaile of Sir John Maundevile*, &c., p. 78, ed. 1725 :

> " Hence Englands heirs apparant haue of Wales bin princes, till
> Our queene deceast conceald her heire, I wot not for what *skill*."
> Warner's *Continuance of Albions England*, 1606, p. 415).

**skills** *not—It*, It matters not, it makes no difference : *It skills not much*, iii. 151, 394 ; *It skills not greatly*, v. 157.

**skinker** : see *under-skinker*.

**skipper**, a youngster, iii. 140.

**skirr**, to move rapidly, to scour, iv. 498 ; vii. 284.

**Skogan's** *head—I saw him break*, iv. 353 : It appears that there were two Skogans of considerable celebrity ; *Henry* Skogan, a poet, who lived in the reign of King Henry the Fourth, and *John* Skogan, a facetious personage, educated at Oriel College, Oxford, who lived at a later period in the fifteenth century ; and that, in spite of the anachronism, Shakespeare here alludes to John Skogan : " Holinshed, speaking of the great men of Edward the Fourth's time, mentions ' *Scogan*, a learned gentleman, and student for a time in Oxford, of a pleasaunte witte, and bent to mery deuises, in respect whereof he was called into the courte, where, giuing himselfe to his naturall inclination of mirthe and pleasaunt pastime, he plaied many sporting parts, althoughe not in suche vnciuill maner as hath bene of hym reported' " (RITSON) : " The geystes of skoggon, gathered together in this volume," were entered in the Stationers' Books by Thomas Colwell in 1565-6 (see *Extracts from the Registers of the Stationers' Company*, &c., edited by Mr. Collier for the Shakespeare Soc., vol. i. p. 120) ; and no doubt the said Colwell put forth an edition of them,—perhaps, however, only a reprint of an impression by Wyer, whom he succeeded as printer and bookseller (see Mr. W. C. Hazlitt's Introduction to *Scoggins' Jests*, 1866) : but the earliest edition now known to exist is dated 1626, with the following title—*The First and Best Part of Scoggins Jests. Full of Witty Mirth and Pleasant Shifts, done by him in France and other places : being a Preservative against Melancholy. Gathered by Andrew Boord, Doctor of Physicke. London. Printed for Francis Williams*, 12° b. l. : if we are to believe Anthony Wood, who is not always to be trusted, these Jests have been " unjustly fathered on Dr. Borde."

**slab**, slabby, glutinous, vii. 260.

**slack**, to be remiss in, to neglect : *what a beast am I to slack it !* i. 417 ; *If then they chanc'd to slack you*, viii. 57.

**slack** *his haste—And I am nothing slow to*, vi. 453 : see note 102, vi. 453.

**slanderous,** "the object of *slander*, here used for *obloquy*" (WALKER), base, ignominious: *slanderous death's-man*, ix. 301.

**slave** *of nature*, v. 356: see note 15, v. 356.

**slave** *without a knock—Answering A*, "Answering that abusive word *slave*," &c. (MASON), viii. 465.

**slaves** *your ordinance—That*, "Who, instead of paying the deference and submission due to your ordinance, treats it as his slave," &c. (HEATH), viii. 84.

**sleave** and *sleave-silk*, soft floss silk, used for weaving ("Sleane silke. *Capiton, soye flosche*," Cotgrave's *Fr. and Engl. Dict.*): *the ravell'd sleave of care*, vii. 230; *skein of sleave-silk*, vi. 104.

**sledded** *Polacks*, vii. 301: see note 2, vii. 301.

**sleeping** *upon benches:* see *benches*, &c.

**sleeve,** worn as a favour: *Wear this sleeve*, vi. 87; *keep this sleeve*, vi. 108; *You look upon that sleeve*, ibid.; *That sleeve is mine*, vi. 112; *lose my arm, or win my sleeve*, vi. 117; *young knave's sleeve of Troy there in his helm*, vi. 118.

**sleeve-hand,** a cuff, a wrist-band, iii. 469 (Has been improperly altered to *sleeve-band:* but compare Cotgrave's *Fr. and Engl. Dict.* "Poignet de la chemise. *The wrist-band, or gathering at the sleeue-hand, of a shirt*").

**sleeveless** *errand*, vi. 118: In this expression, which is scarcely yet obsolete, *sleeveless* means, of course, "useless, unprofitable,"—a meaning (of uncertain origin) which the word had long anterior to Shakespeare's time, and before it was more particularly used as an epithet to "errand." ("Meant to shake him off with a *sleeuelesse* answere." Greene's *Carde of Fancie*, sig. G 3, ed. 1608.)

**sleided** *silk*, "untwisted silk, prepared to be used in the weaver's *sley* or *slay*" (PERCY), ix. 62, 415: in the latter passage referred to is an allusion to the practice of putting raw silk round letters and sealing on the ends of the silk.

**sleight,** an artifice ("A sleight, *Dolus astutia.*" Coles's *Lat. and Engl. Dict.*), v. 296; *sleights*, vii. 255.

**slight,** iii. 347, 359: This is generally explained to be a contraction of *by this light;* but is it not rather for *by his* (God's) *light?*

**slighted** *me into the river*, pitched me, threw me hastily and carelessly, &c., i. 418.

**slighted** *off—Were*, Were treated with disregard, vii. 173: see note 85, vii. 173.

**slip,** a piece of false money, synonymous with *counterfeit;* and hence the words are frequently played upon by our early writers: *What counterfeit did I give you?* Mer. *The slip, sir, the slip; can you not*

*conceive?* vi. 414: in the following passage, too, *slips* seems to be used with a quibble; *for fear of slips Set thy seal-manual on my wax-red lips*, ix. 240: and see second *counterfeit.*

**slip**, the noose by which greyhounds were held before they were allowed to start for the game: *I see you stand like greyhounds in the slips*, iv. 451.

**slip**, or *let slip* (a sporting term), to loose the hounds from the *slip;* see the preceding article: *Before the game's a-foot, thou still lett'st slip*, iv. 220; *let slip the dogs of war*, vii. 157; *Lucentio slipp'd me like his greyhound*, iii. 186.

**sliver**, a slip, a slice, a portion cut or broken off ("A slive, Sliver, *segmen.*" Coles's *Lat. and Engl. Dict.*), a small branch, vii. 410.

**sliver**, to cleave, to split, to cut off, to slice off, to tear off ("To slive, Sliver, *Findo.*" Coles's *Lat. and Engl. Dict.*), viii. 86; *Sliver'd*, vii. 260.

**slobbery**, sloppy, wet, floody, iv. 460.

**slop**, large loose trousers or breeches, ii. 205; vi. 414; *slops*, ii. 109; iv. 314.

**slough**, the cast-off skin of a snake: *cast thy humble slough*, iii. 351, 365; *With casted slough and fresh legerity*, iv. 474; *the snake . . . With shining checker'd slough* (used simply here for "skin"), v. 156.

**slow'd**, made slow, retarded, vi. 454.

**slubber**, to do carelessly or imperfectly: *Slubber not business*, ii. 370.

**slubber**, to obscure, to soil: *to slubber the gloss of your new fortunes*, viii. 149.

**sluttish** *spoils of opportunity*, "corrupt wenches, of whose chastity every opportunity may make a prey" (JOHNSON), vi. 93.

**smatch**, a smack, a taste, a tincture, vii. 197.

**smile**, *Which ne'er came from the lungs—With a kind of*, "With a smile not indicating pleasure, but contempt" (JOHNSON), vi. 136.

**smilets**, the diminutive of *smiles*, viii. 89.

**smirch**, to smut, to soil, to obscure, iii. 23; *smirched*, ii. 116, 125; iv. 457.

**smites**, blows: *there shall be smites*, iv. 430: see note 29, iv. 430.

**Smithfield**—*He'll buy me a horse in*, iv. 314: see *Paul's*, &c.

**smooth**, "in ancient language, is to *stroke*, to *caress*, to *fondle*" (STEEVENS), to flatter: *smooth, deceive, and coy*, v. 351; *For I can smooth*, vi. 345; *smooth and speak him fair*, vi. 356; *what tongue shall smooth thy name*, vi. 436; *smooth every passion*, viii. 44; *Seem'd not to strike, but smooth* ("To *smooth* in this place means to *stroke*," HOLT WHITE), ix. 16; *That smooth'st it so with king and*

*commonweal!* v. 131; *smoothing words,* v. 111, 345; *smoothing titles,* ix. 298.

**smug,** neat, spruce, trim, ii. 375; iv. 250; viii. 100.

**Smulkin,** viii. 71: A fiend; whose name our poet seems to have derived from Harsnet's *Declaration of egregious Popish Impostures,* 1603,—where it is spelt *Smolkin,* pp. 47, 181.

**smutch'd,** blackened with soot, iii. 409.

**snake**—*A tame,* A poor contemptible fellow, a wretch: *love hath made thee a tame snake,* iii. 75.

**snare**—*The world's great,* "*i.e.* the war" (STEEVENS), viii. 345.

**snatches,** shuffling, quibbling answers: *Come, sir, leave me your snatches,* i. 521.

**snatches,** fragments, scraps: *snatches of old tunes,* vii. 410.

**snatches** *in his voice, And burst of speaking—The,* "An abrupt and tumultuous utterance" (JOHNSON), viii. 466.

**sneak-cup,** one who sneaks from his cup, balks his cup, iv. 264 (Mr. Collier asserts that this explanation is wrong; and he would fasten on the term a meaning which it never bore).

**Sneak's** *noise:* see *noise—Sneak's.*

**sneap,** a check, a rebuke, a snubbing, iv. 327.

**sneap,** to check, to nip: *give the sneaped birds more cause to sing,* ix. 281; *an envious-sneaping frost,* ii. 162; *No sneaping winds,* iii. 405.

**snick-up,** an exclamation of contempt, equivalent to "Go and hang yourself!" iii. 339.

**snipe,** a silly fellow, viii. 155.

**snuff,** an object of contempt: *to be the snuff of younger spirits,* iii. 209.

**snuff**—*To take in,* to be angry, to take offence (used with a quibble in the following passages): *You'll mar the light by taking it in snuff,* ii. 223; *Took it in snuff,* iv. 212; *it is already in snuff,* ii. 324.

**snuffs,** angers, offence-takings: *snuffs and packings of the dukes,* viii. 61.

**so-ho!** the cry of sportsmen when the hare is found in her seat, vi. 417.

**soiled** *horse,* viii. 97: "Is a term used for a horse that has been fed with hay and corn in the stable during the winter, and is turned out in the spring to take the first flush of grass, or has it cut and carried in to him. This at once cleanses the animal, and fills him with blood" (STEEVENS).

**soilure,** stain, defilement, vi. 79.

**solace**, to render mirthful, to amuse: *We will with some strange pastime solace them*, ii. 218.

**solace**, to be mirthful, to take pleasure: *This sickly land might solace as before*, v. 380; *But one thing to rejoice and solace in*, vi. 464; *solace I' the dungeon by a snuff*, viii. 408.

**solely**, alone: *Leave me solely*, iii. 432.

**solicit** *Henry with her wondrous praise*, v. 91; *How he solicits heaven, Himself best knows*, vii. 275; *So tell him, with th' occurrents, more or less, Which have solicited—*, vii. 435: "*Solicit*, like many other words derived from the Latin,—as *religion* for *worship* or *service*, &c.,—had not yet lost its strict Latin meaning." Walker's *Crit. Exam.*, &c., vol. iii. p. 274; where the editor of that work adds the following note; "The original signification of the Latin word seems to have been *to move*, and the various meanings attached to it by lexicographers are but modifications of this primary one. In the language of Shakespeare, Edward *solicited*, or *moved*, heaven by means known to himself [vii. 275]; Suffolk proposed to *solicit*, or *move*, Henry by speaking of the wonderful endowments of Margaret [v. 91]; and Hamlet, though his speech was cut short by death, seems to have been thinking of the events that had *solicited*, or *moved*, him to recommend Fortinbras as successor to the throne [vii. 435]:" The meaning of *solicited*, as used by the dying Hamlet, is uncertain.

**soliciting**, solicitation, "incitement" (JOHNSON): *This supernatural soliciting*, vii. 213.

**solicitings**, solicitations,—courtship: *hath his solicitings . . . . All given to mine ear*, vii. 339.

**solicits**, solicitations,—courtship, viii. 419.

**solidares**, vii. 39: "I believe this coin is from the mint of the poet" (STEEVENS): Is it worth while to mention that Florio, in his *Ital. and Engl. Dict.*, has "Soldo, *a coine called a sould or shilling*"?

**solve**, solution, ix. 366. (I find that here the Cambridge editors print *soil*, because "as the verb 'to soil' is not uncommon in old English, meaning 'to solve,' so the substantive 'soil' may be used in the sense of 'solution:'" but surely the reading of the quarto "solye" is more likely to be a misprint for "*solve*" than for "soyle," which is substituted in ed. 1640.)

**sometime**, sometimes: *sometime he angers me*, iv. 251; *Sometime he talks as if*, &c., v. 175; *Sometime she gallops*, vi. 393; *sometime comes she*, ibid.; *Sometime she driveth*, ibid.; *Which sometime hath his hour*, vii. 134; *sometime is our trouble*, vii. 220; *though he took up my legs sometime*, vii. 233; *sometime Accounted dangerous folly*, vii. 268, 269; *sometime a divided sigh*, ix. 134; *Sometime he scuds*

*far off*, ix. 233; *Sometime her grief is dumb . . . Sometime 'tis mad*, ix. 304; *sometime "Tarquin" was pronounced plain*, ix. 325.

**sometime**, formerly, in other times: *As I was sometime Milan*, i. 267; *Sometime a keeper here in Windsor forest*, i. 433; *Good sometime queen*, iv. 176; *Jove sometime went disguis'd*, v. 179.

**sometimes**, formerly, in other times: *sometimes from her eyes I did receive*, &c., ii. 342; *my sometimes master's face*, iv. 192; *Sometimes our brother's wife*, v. 516; *In which the majesty of buried Denmark Did sometimes march?* vii. 301.

**song** *of good life*, a moral song, iii. 336.

**sonnetist**, a sonneteer, ii. 174: see note 25, ii. 174.

**sonties**—*By God's*: see *God's sonties*—*By*.

**soon** *at*, about: *Soon at five o'clock*, ii. 11; *soon at supper-time*, ii. 38; *soon at night*, viii. 206; *soon at after supper*, v. 421.

**sooth**, truth: *It is silly* (simple) *sooth*, iii. 344; *He looks like sooth*, iii. 468.

**sooth**, sweetness, softness: *With words of sooth!* iv. 158.

**sooth**, true: *if thy speech be sooth*, vii. 289.

**soothe**, to flatter: *And soothe the devil that I warn thee from?* v. 358; *And sooth'st up greatness*, iv. 38; *You sooth'd not, therefore hurt not*, vi. 177; *In soothing them, we nourish*, &c., vi. 193.

**soothe** *your forgery and his*—*To*, v. 287: "To soften it, to make it more endurable; or perhaps, to soothe us, and to prevent our being exasperated by your forgery and his" (MALONE): see note 122, v. 287.

**soothers**, flatterers, iv. 268.

**soothing**, flattery: *Made all of false-fac'd soothing!* vi. 162.

**sop** *o' the moonshine*—*A*, viii. 42: "It is certain that an equivoque is here intended by an allusion to the old dish of *eggs in moonshine*, which was eggs broken and boiled in salad-oil till the yolks became hard. They were eaten with *slices* of onions fried in oil [or] butter, verjuice, nutmeg, and salt" (DOUCE).

**sore** (or *soare*), a buck of the fourth year, ii. 200.

**sorel**, a buck of the third year, ii. 200.

**sorrow** *drinks our blood*—*Dry*, vi. 446: "It was an ancient notion that sorrow consumed the blood, and shortened life" (MALONE): Compare *sigh, That hurts*, &c.

**sorry**, sorrowful, dismal: *sorry execution*, ii. 58; *a sorry sight*, vii. 230; *sorriest fancies*, vii. 245.

**sort**, a set, a company, a crew: *that barren sort*, ii. 291; *many in*

*sort*, ibid.; *a sort of traitors*, iv. 172; *A sort of naughty persons*, v. 136; *a sort of tinkers*, v. 171; *A sort of vagabonds*, v. 457.

**sort**, rank, quality: *men of sort and suit* (see third *suit*), i. 535; *few of any sort*, ii. 73; *none such in the army of any sort*, ii. 74; *none of noble sort*, ii. 296; *a gentleman of great sort*, iv. 501; *prisoners of good sort*, iv. 505 (Compare, in Fletcher's *Noble Gentleman*, act iv. sc. 4,

"God save ye!
For less I cannot wish to *men of sort*").

**sort**, a lot (Lat. *sors*): *draw The sort to fight with Hector*, vi. 32.

**sort**, to class, to rank: *I will not sort you with the rest of my servants*, vii. 344.

**sort**, to choose, to select: *To sort some gentlemen well skill'd in music*, i. 330; *I'll sort some other time*, v. 33; *I will sort a pitchy day*, v. 327; *I'll sort occasion*, v. 379; *When wilt thou sort an hour*, ix. 298.

**sort**, to suit, to accord, to fit: *Well may it sort, that this portentous figure*, &c. ("The cause and effect are proportionate and suitable," JOHNSON), vii. 303; *It sorts well with your fierceness*, iv. 475; *Why, then it sorts* (accords with our wishes), v. 253; *His currish riddles sort not with this place*, v. 321; *this woman's answer sorts* (is congruous, appropriate), vi. 11.

**sort**, to fit, to adapt, to frame: *sorts a sad look to her lady's sorrow*, ix. 308; *sort thy heart to patience*, v. 146.

**sort**, to associate, to consort: *before it was ill sorted*, iv. 340; *sometime sorteth with a herd of deer*, ix. 246.

**sort**, to bring to a good issue, (and simply) to bring to an issue: *But God sort all!* ii. 417; *if God sort it so*, v. 380.

**sort**, to fall out, to happen in the issue: *if it sort not well*, ii. 129; *I am glad that all things sort so well*, ii. 150; *And so far am I glad it so did sort*, ii. 302; *Sort how it will*, v. 117.

**sortance**, suitableness, agreement, iv. 362.

**sorted** *to no proof—And all my pains is*, "And all my labour has ended in nothing, or proved nothing" (JOHNSON): "Rather—all my labour is adapted to no approof, or I have taken all this pains without approbation" (DOUCE), iii. 168.

**sorts**, classes or orders of persons: *of all sorts enchantingly beloved*, iii. 10.

**sorts**, "different degrees" (STEEVENS), "portions or companies" (DOUCE): *They have a king, and officers of sorts*, iv. 423.

**sot**, a fool, i. 244, 404; ii. 25; iii. 326, 390; viii. 85; *sots*, viii. 502.

**Soto**, iii. 104: Theobald supposes that this means the *Soto* in Beaumont and Fletcher's *Woman Pleased*, "who," he observes, "is a

farmer's son, and a very facetious servingman:" but, as Tyrwhitt remarks, the *Soto* in that play "does not woo any gentlewoman."

**soud**, *soud, soud, soud!* iii. 159: "These words seem merely intended to denote the humming of a tune, or some kind of ejaculation, for which it is not necessary to find out a meaning" (MASON): "This, I believe, is a word coined by our poet, to express the noise made by a person heated and fatigued" (MALONE).

**soul-fearing**, soul-terrifying, iv. 28.

**souse**, to rush down on and strike with violence, as eagles, falcons, &c., do to their prey: *To souse annoyance that comes near his nest*, iv. 85.

**soused** *gurnet—A*: see *gurnet*, &c.

**sovereignty** *will fall upon Macbeth—The*, vii. 239: "Macbeth, by his birth, stood next in the succession to the crown, immediately after the sons of Duncan. King Malcolm, Duncan's predecessor, had two daughters, the eldest of whom was the mother of Duncan, the youngest the mother of Macbeth. *Holinshed*" (STEEVENS).

**sowl**, to lug, to seize, vi. 233 (The word is still used in certain counties: Moor gives "*Sowle*. To seize a swine by the ear. 'Wool 'a sowle a hog?' is a frequent inquiry into the qualifications of a dog," &c. *Suffolk Words*, &c.).

**Sowter**,—*i.e.* Cobbler,—the name of a hound, iii. 350.

**span-counter**, v. 188: "Boss out, or boss and span, also called hit or span, wherein one bowls a marble to any distance that he pleases, which serves as a mark for his antagonist to bowl at, whose business it is to hit the marble first bowled, or lay his own near enough to it for him to span the space between them and touch both the marbles; in either case he wins; if not, his marble remains where it lay, and becomes a mark for the first player, and so alternately until the game be won.—*Span-counter* is a pastime similar to the former, but played with counters instead of marbles. I have frequently seen the boys for want of both perform it with stones." Strutt's *Sports and Pastimes*, p. 340, sec. ed.

**spaniel'd**, followed like a spaniel, viii. 349.

**spavin**, v. 487; *spavins*, iii. 148: A disease in horses; either an enlargement of the little bag, containing a mucous substance, on the inside of the hock at its bending; or a distention by accumulated blood of the vein which passes over that bag; the former being called a *bog-spavin*, the latter a *blood-spavin;* also an affection of the bones of the hock-joint called *bone-spavin*, which generally appears in the form of a tumour where the head of the splint-bone is united with the shank, and in front of that union: see *The Horse*, by Youatt, p. 247, &c., and pp. 363-4, ed. 1848.

**speak** *i' the nose:* see *Naples*, &c.

**speak** *thick*, viii. 437; *speaking thick*, iv. 335: "*Speaking thick* is *speaking fast*, crowding one word on another" (STEEVENS); "without proper intervals of articulation," Johnson's *Dict.*, sub "thick" (In Chapman's Commentary on the *Iliad*, B. iii. we find "ἐπιτροχάδην, signifying *velociter*, properly *modo eorum qui currunt;* he *spake fast or thicke.*" p. 48;—"which agreeth not the lesse with his *fast or thicke speaking.*" p. 49, ed. folio): and see *thick.*

**speak** *within door*, "do not clamour so as to be heard beyond the house" (JOHNSON), viii. 221.

**specialty** *of rule—The*, "The particular rights of supreme authority" (JOHNSON), vi. 23.

**speciously**, a blunder of Mrs. Quickly for *specially*, i. 417, 439.

**speculation**, vision, faculty of sight: *speculation turns not to itself*, vi. 69; *no speculation in those eyes*, vii. 252.

**speculations**—*Which are to France the spies and*, viii. 61: see note 142, ii. 226.

**speculative**, visual: *My speculative and offic'd instruments*, viii. 152.

**sped**—*You two are*, iii. 191: "*i.e.* the fate of you both is decided; for you have wives who exhibit early proofs of disobedience" (STEEVENS).

**speed**, hap, fortune, "uncertain, at the time of mentioning it, how it would turn" (Nares's *Gloss.*): *happy be thy speed!* iii. 132; *with mere conceit and fear Of the queen's speed*, iii. 445.

**spell** *him backward*, "Alluding to the practice of witches in uttering prayers" (STEEVENS), "Turn his good gifts to defects" (STAUNTON), ii. 106.

**sperr**, to shut, to bar, to make fast, vi. 6.

**'spials**, espials, spies, v. 20.

**spider** *steep'd—A*, iii. 423; *I have drunk, and seen the spider*, ibid.; *Toad, or Adder, Spider*, viii. 466; *thy spiders, that suck up thy venom*, iv. 146; *adders, spiders, toads*, v. 341: In Shakespeare's time it was a prevalent notion that spiders were venomous.

**spill**, to destroy: *all germens spill at once*, viii. 62; *It spills itself in fearing to be spilt*, vii. 395.

**spilth**, a spilling, an effusion, vii. 35.

**spirit** *is too true—Your*, "The impression upon your mind, by which you conceive the death of your son," &c. (JOHNSON), iv. 310.

**spirit** *of sense*, vi. 8, 68: see note 6, vi. 8.

**spit** *white*, iv. 319: "The meaning of the words is plain; but the

application of them may be doubted, when Falstaff says that, when the armies join,

'If it be a hot day, an I brandish anything but my bottle, I would I might never *spit white* again.' 2 *Hen. IV.* i. 2.

His meaning is, may I never again have wine enough to produce that effect: or rather, perhaps, may I never have a debauch overnight, to make me thirsty in the morning. I fear we must condemn the intemperance of our ancestors, when we find that this effect was often observed and alluded to. Spungius says, in Massinger,

'Had I been a pagan still, I should not have *spit white* for want of drink.'

That is, for want of more drink, to remedy the effect of what he had taken before. It was noticed also as a consequence of habitual intemperance. The unlucky pages in Lyly's *Mother Bombie* say that their masters had sodden their livers in sack for forty years, and

'That makes them *spit white* broath, as they do.' Act iii. sc. 1."

Nares's *Gloss.*

**spital**, an hospital, iv. 433, 510; *spital-house*, vii. 66.

**spleen**, "humour, caprice, and inconstancy" (JOHNSON): *rudesby full of spleen*, iii. 146; *Hotspur, govern'd by a spleen*, iv. 286.

**spleen**, haste in excess: *That in a spleen, unfolds both heaven and earth*, ii. 263; *With swifter spleen than powder can enforce*, iv. 30; *spleen of speed*, iv. 94.

**spleen**, violent mirth: *in this spleen ridiculous* ("ridiculous fit of laughter," JOHNSON; "the *spleen* was anciently supposed to be the cause of laughter," STEEVENS), ii. 227; *abate the over-merry spleen*, iii. 105; *If you desire the spleen, and will laugh yourselves into stitches*, iii. 360; *In pleasure of my spleen*, vi. 26.

**spleens**—*The performance of our heaving*, "The execution of spite [misprinted '*spirit*' in the *Var. Shakespeare*, 1821] and resentment" (JOHNSON), vi. 44.

**spleeny**, ill-tempered, peevish, v. 528.

**splinter**, to splint, to secure by splints: *this broken joint between you and her husband entreat her to splinter*, viii. 178; *But lately splinter'd, knit and join'd together*, v. 378.

**split**—*Make all:* see *make all split.*

**spoom** *her before the wind*, make her go right before the wind without any sail, ix. 162. (Vide Smith's *Sea-man's Grammar*, &c., 1691, p. 82:—but it is doubtful if "*spoom*" be the true reading in the present passage.)

**spoon,**—*I have no long*, i. 233; *he must have a long spoon that must eat with the devil*, ii. 47: Ray gives this well-known proverb thus, "He had need of a long spoon that eats with the devil." *Proverbs*, p. 97, ed. 1768: Tyrwhitt cites from Chaucer's *Squieres Tale*, 10,916,

> "Therfore behoveth him a ful long spone
> That shal ete with a fend."

**spoons**—*Come, come, my lord, you'd spare your*, v. 568; *The spoons will be the bigger, sir*, v. 571: Spoons of silver gilt—called *apostle-spoons* because the figure of an apostle was carved at the extremity of the handle of each—were in the time of Shakespeare (and much earlier) the usual present of sponsors at christenings to the child: "Such," says Steevens, "as were at once opulent and generous, gave the whole twelve [apostles]; those who were either more moderately rich or liberal, escaped at the expense of the four evangelists; or even sometimes contented themselves with presenting one spoon only, which exhibited the figure of any saint, in honour of whom the child received its name:" Even in Dryden's days the practice of sponsors giving spoons at christenings was not obsolete: In the London curiosity-shops *apostle-spoons* are still occasionally to be seen.

**spot**—*A fine*, vi. 147: see note 32, vi. 147.

**spotted,** stained, polluted ("As *spotless* is innocent, so *spotted* is wicked," JOHNSON): *this spotted and inconstant man*, ii. 262; *their spotted souls*, iv. 150; *Spotted, detested, and abominable*, vi. 302; *Let die the spotted*, vii. 99.

**sprag,** or *sprack*, ready, quick, alert, i. 425.

**spring,** a young shoot of a tree: *This canker that eats up Love's tender spring*, ix. 245; *Unruly blasts wait on the tender spring*, ix. 298; *Even in the spring of love, thy love-springs rot*, ii. 32; *To dry the old oak's sap, and cherish springs*, ix. 300.

**spring,** a beginning: *the middle summer's spring*, ii. 273; *flaws congealèd in the spring of day*, iv. 379; and see, in the preceding article, "*the spring of love.*"

**springhalt,** v. 487: Or "*stringhalt.* This is a sudden and spasmodic action of some of the muscles of the thigh when the horse is first led from the stable. One or both legs are caught up at every step with great rapidity and violence, so that the fetlock sometimes touches the belly; but, after the horse has been out a little while, this usually goes off, and the natural action of the animal returns. In a few cases it does not perfectly disappear after exercise, but the horse continues to be slightly lame." *The Horse*, by Youatt, p. 151, ed. 1848.

**sprited** *with a fool*, "haunted by a fool as by a sprite" (STEEVENS), viii. 423.

**spritely** *shows*, "groups of sprites, ghostly appearances" (STEEVENS), viii. 511.

**spriting**—*My*, My offices as a sprite or spirit, i. 209.

**spurs**, "the lateral shoots of the roots of trees" (Nares's *Gloss.*): *by the spurs pluck'd up The pine and cedar*, i. 264; *Mingle their spurs together*, viii. 465.

**spurs** *so long—His heels have deserved it, in usurping his*, iii. 278: Alluding "to the ceremonial degradation of a knight" (STEEVENS).

**spy**—*I*, "the usual exclamation at a childish game called *Hie, spy, hie*" (STEEVENS), vi. 56.

**spy** *o' the time—The perfect*, vii. 244: "I apprehend it means the very moment you are to *look for* or *expect*, not [as Malone explains it] when you may *look out for*, Banquo" (BOSWELL).

**squandered**, dispersed, scattered: *other ventures he hath squandered abroad*, ii. 347.

**squandering** *glances of the fool*, "random shots of a fool" (JOHNSON), iii. 38.

**square**, equitable, fair: *it is not square to take On those that are revenges*, vii. 99.

**square**, quadrate, suitable: *if report be square to her*, viii. 282.

**square** *of sense*, viii. 8: see note 6, viii. 8.

**square** *on't—The work about the*, iii. 469: Tollet explains this to mean "the work or embroidery about the bosom part of a shift;" and he cites from Fairfax's translation of Tasso's *Gerusalemme*, B. xii. 64,

> "Between her breasts the cruel weapon rives
> Her curious *square*, emboss'd with swelling gold,"

an apt enough quotation; but probably he never looked into the original, which throws no light on the word *square;*

> "E la veste, che d' or vago trapunta,
> Le mammelle stringea tenera e leve,
> L' empie d' un caldo fiume."

**square**, to quarrel: *But they do square*, ii. 271; *such fools To square for this*, vi. 297; *'Twas pregnant they should square*, viii. 275; *Mine honesty and I begin to square*, viii. 328.

**squarer**, a quarreller, ii. 75.

**squares**, squadrons: *our squares of battle*, iv. 484; *the brave squares of war*, viii. 323.

**squash**, an unripe peascod, ii. 290; iii. 327, 411.

**squiny**, to look asquint, viii. 98.

**squire** *of low degree—A*, iv. 509: An allusion to a celebrated early

metrical romance, entitled *The Squyr of Lowe Degre;* which is reprinted in Ritson's *Anc. Engl. Metrical Romancés*, vol. iii. p. 145.

**squire**, a square, a rule (Fr. *esquierre*): *by the squire*, ii. 239; iii. 473; iv. 225.

**stables**, *where I keep my wife—I'll keep my:* see *keep my stables*, &c.

**stablish**, to establish, v. 80.

**stablishment**, an establishment, a settled inheritance, a kingdom, viii. 312.

**staff** . . . *broke cross:* see *break cross*, &c.

**staff** *more reverend than one tipped with horn—No*, ii. 154: Douce was the first who made an approach towards the true interpretation of this passage: "it is possible," he observed, "that the walking-sticks or staves used by elderly people might be intended, which were often headed or *tipped* with a cross piece of *horn* or sometimes amber. They seem to have been imitated from the *crutched* sticks, or *potences* as they were called, used by the friars, and by them borrowed from the celebrated *tau* of Saint Anthony:" "The double meaning," says Mr. Halliwell, "is obvious,—the Prince, when he marries, as Benedick jocularly implies, will be tipped with horn, and no staff is more reverend than one so fashioned."

**stage**, to exhibit publicly, to represent on the stage, i. 461; viii. 374; *stagèd*, viii. 327.

**stagger**, to make to stagger, to make to reel: *That staggers thus my person*, iv. 193.

**staggers**, a kind of apoplexy which attacks horses, commencing with dulness, staggering, sleepiness, and sometimes ending with convulsions and blindness: see *The Horse*, by Youatt, pp. 138-9, &c., ed. 1848: "A violent disease in horses; hence, metaphorically, any staggering or agitating distress." Nares's *Gloss.: stark spoiled with the staggers*, iii. 148; *I will throw thee from my care for ever Into the staggers* ("One species of the *staggers*, or the *horse's apoplexy*, is a raging impatience, which makes the animal dash himself with a destructive violence against posts or walls. To this the allusion, I suppose, is [here] made" (JOHNSON), iii. 237; *How come these staggers* (this "wild and delirious perturbation," JOHNSON) *on me?* viii. 503.

**stain**, tincture: *some stain of soldier in you*, iii. 201.

**stain**, disgrace: *stain to all nymphs* (that sullies by contrast, throws into shade all nymphs), ix. 225.

**stale**, a decoy, a bait (a term in fowling,—either a real bird, or the form of a bird, set up as an allurement: "Estalon . . . . *a stale (as a Larke, &c.) wherewith Fowlers traine sillie birds vnto their destruction.*" Cotgrave's *Fr. and Engl. Dict.*): *For stale to catch these thieves*, i. 260.

**stale**, a stalking-horse, a pretence, a mask (see *stalking-horse*): *poor I am but his stale* ("Adriana unquestionably means to compare herself to a stalking-horse, behind whom [which] Antipholus shoots at such game as he selects," MALONE), ii. 17.

**stale**, a cant term for a prostitute: *a contaminated stale*, ii. 96; *a common stale*, ii. 123 (Compare

> "For what is she but a *common stall* [*stale*],
> That loues thee for thy coine, not for thy name?
> Such loue is beastly, rotten, blind, and lame."
> *The Faire Maide of Bristow*, 1605, sig. A 3 verso).

**stale**, seems to be nearly equivalent to "laughing-stock" in the following passages: "*I pray you, sir, is it your will To make a stale of me amongst these mates?* (where *stale* is generally and wrongly explained "harlot;" and where I once thought that Katherine meant, "Is it your will to set me up as a decoy among these fellows, in order that, if you can get either of them to marry me, you may carry out your project with respect to my sister's marriage"), iii. 113; *Had he none else to make a stale but me? Then none but I shall turn his jest to sorrow*, v. 290; *I'll trust, by leisure, him that mocks me once . . . Was there none else in Rome to make a stale, But Saturnine?* vi. 286.

**stale**, to render stale, to make cheap or common: *Must not so stale his palm, nobly acquir'd*, vi. 50; *To stale't a little longer*, vi. 136; *To stale with ordinary oaths my love*, vii. 112; *nor custom stale Her infinite variety*, viii. 284; *out of use, and stal'd by other men*, vii. 169.

**stalk**, to creep stealthily and stoopingly, as the fowler does towards his game: *stalk on, stalk on; the fowl sits*, ii. 100 (Here, we see, Shakespeare uses *stalk* as a fowler's term; but that it was also a hunter's term might be shown by quotations from various old writers, besides the following one from a very early poem, *The Weddynge of Sir Gawen and Dame Ragnell*;

> "The hartt was in a bracken ferne,
> And hard the houndes and stode full derne:
> Alle that sawe the kyng [*i.e.* Arthur];—
> 'Hold you styll euery man,
> And I woll goo my self, yf I can,
> With *craft of stalkyng*.'
> The kyng in his hand toke a bowe,
> And wodmanly he stowpyd lowe,
> To *stalk* vnto that dere," &c.
> Madden's *Sir Gawayne*, p. 298[a]).

**stalking-horse**, either a real horse or an artificial one, under cover of which the fowler approached towards and shot at his game: *He uses his folly like a stalking-horse*, iii. 90. ("It is particularly described in the *Gentleman's Recreation*; 'But sometime it so happeneth that the fowl are so shie, there is no getting to shoot at them without a *stalking-horse*, which must be some old jade trained up for that purpose, who will, gently, and as you will

have him, walk up and down in the water, which way you please, flodding [qy. ?] and eating on the grass that grows therein.' *Fowling*, p. 16, 8vo. He [sic] then directs how to shoot between the horse's neck and the water, as more secure and less perceivable than shooting under his belly. But 'To supply the want of a *stalking-horse*, which will take up a great deal of time to instruct and make fit for this exercise, you may make one of any pieces of old canvas, which you must shape into the form of an horse, with the head bending downwards, as if he grazed, &c.' *Ibid.* He directs also to make it light and portable, and to colour it like a horse." Nares's *Gloss.* in v.)

**stall**, to dwell: *we could not stall together In the whole world*, viii. 363.

**stall**, to keep as in a stall, to keep close: *stall this in your bosom*, iii. 215.

**stall**, to install, to invest: *Deck'd in thy rights, as thou art stall'd in mine!* v. 355.

**stamp** *about their necks—Hanging a golden*, vii. 275: "This was the coin called an *angel*. So Shakespeare, in *The Merchant of Venice* [act ii. sc. 6];

> 'A coin that bears the figure of an *angel*
> *Stampèd* in gold,' &c." (STEEVENS):

and see third *angel*.

**stamp'd** *the leasing—Have almost*, "Have almost given the lie such a sanction as to render it current" (MALONE), vi. 249.

**stanch**, not to be broken, united: *What hoop would hold us stanch*, viii. 280.

**stanchless**, not to be stanched, insatiate, vii. 272.

**stand** *the course—I must*: see *course—bear-like*, &c.

**stand** *upon*, or *on*, to concern, to interest, to be of consequence to: *Consider how it stands upon my credit*, ii. 40; *It stands your grace upon to do him right*, iv. 141; *for it stands me much upon*, v. 418; *Does it not, thinks't thee, stand me now upon*, vii. 425; *my state Stands on me to defend*, viii. 109; *It only stands Our lives upon*, viii. 275; *I stand on sudden haste* (It greatly concerns me to be speedy), vi. 413. (With the above passages compare Drayton's *Battaile of Agincourt*,

> "And therefore now *it standeth them vpon*,
> To fight it brauely, or else yeeld, or dye." p. 44, ed. 1627:

And Shelton's translation of *Don Quixote*, "Tell me your name; for *it stands me very much vpon* to know it." Part Second, p. 482, ed. 1620: Even Horace Walpole writes to the Countess of Ossory, Oct. 19, 1788, "*It stands me upon*, Madam, to hurry my answer, when I have to thank you for your very pretty and very flattering poetry." *Letters*, vol. ix. p. 155, ed. Cunningham.)

**stand** *upon*, to pride one's self on : *This minion stood upon her chastity*, vi. 303.

**stand** *upon*, to insist on : *stand upon security*, iv. 314 (twice).

**standard**, a standard-bearer, an ensign : *Thou shalt be my lieutenant, monster, or my standard*, i. 241 (where follows a quibble on the word *standard* which requires no explanation).

**standing**, continuance, duration : *will continue The standing of his body*, iii. 420.

**standing !**—*How this grace Speaks his own*, vii. 6 : Explained by Steevens, "How the graceful attitude of this figure proclaims that it stands firm on its centre, or gives evidence in favour of its own fixure."

**standing-bed**, *and truckle-bed—His*, i. 435 : In Shakespeare's time a bed-room was generally furnished with a *standing-bed* and a *truckle-bed ;* the former for the person of superior rank, the latter for the inferior or for an attendant : in the daytime the *truckle-bed* (so named from *trochlea*, a castor) was wheeled under the standing-bed.

**standing-bowl**, a bowl resting on a foot, ix. 37 ; *standing-bowls*, v. 572.

**stands** *at a guard with envy*, "stands cautiously on his defence, &c." (MASON), i. 471.

**staniel**, another name for the kestrel or windhover, *falco tinnunculus*, an inferior, but beautiful, species of falcon (see Yarrell's *Hist. of Brit. Birds*, vol. i. p. 57, sec. ed.), iii. 350.

**star**—*The*, The pole-star : *there's no more sailing by the star*, ii. 118.

**star**—*Out of thy*, vii. 340 : see note 54, vii. 340.

**stare**—*Hair to :* see *hair to stare*, &c.

**stark**, stiff : *stark, as you see*, viii. 471 : When the words *stark* and *stiff* occur together, as in the following passages, the expression comes under the head of pleonastic ; *Many a nobleman lies stark and stiff*, iv. 291 ; *stiff and stark and cold*, vi. 456 (This pleonasm is of very considerable antiquity ; so in *The Weddynge of Sir Gawen and Dame Ragnell ;*

> "Her arayment was worth iii $M^l$ mark,
> Of good red nobles *styff and stark.*"
> Madden's *Sir Gawayne*, p. 298[1]).

**starkly**, stiffly, i. 523.

**starr'd**, influenced by the stars, fated, iii. 444.

**starting-hole**, an evasion ("Stertyng hole, *ung tapynet, lieu de refuge.*" Palsgrave's *Lesclarcissement de la Lang. Fr.* 1530, fol. lxvii., Table of Subst. ; "A starting-hole, *Subterfugium.*" Coles's *Lat. and Engl. Dict.*), iv. 239.

**start-up**, an upstart, ii. 84.

**starve**, to deprive of power: *Aches contract and starve your supple joints!* vii. 14.

**starving** *for a time Of pell-mell havock and confusion* ("impatiently expecting a time," &c. MALONE), iv. 284.

**state**, an estate: *to give half my state*, ix. 194; *According to the measure of their states*, iii. 93 (see note 169, iii. 93).

**state**, a raised chair, with a canopy over it, a chair of state: *sitting in my state*, iii. 348; *this chair shall be my state*, iv. 242; *He sits in his state*, vi. 260; *Our hostess keeps her state*, vii. 249.

**state**, a person of high rank (the word with this signification being generally used in the plural): *your greatness and this noble state* (this train of nobles, persons of high rank), vi. 48; *kings, queens, and states*, viii. 443.

**state**—*Here stands all your*, "The whole of your fortune depends on this" (JOHNSON), vi. 443.

**state** *of floods—The*, "The majestic dignity of the ocean, the chief of floods" (MALONE), iv. 396.

**station**, a mode of standing, an attitude: *A station like the herald Mercury*, vii. 381.

**station**, the act of standing, the state of repose: *Her motion and her station are as one*, viii. 308.

**statist**, a statesman, viii. 424; *statists*, vii. 424.

**statua**, a statue, v. 164; vii. 140, 164; *statuas*, v. 405: see particularly note 48, vii. 140.

**statue**, synonymous with "picture:" *My substance should be statue in thy stead*, i. 345.

**statute** *of thy beauty thou wilt take—The*, ix. 399: "*Statute* has here its legal signification, that of a security or obligation for money" (MALONE).

**statute-caps**—*Better wits have worn plain*, ii. 233; *statute-caps, i.e.* woollen caps: "Probably [certainly] the meaning is, *Better wits may be found among the citizens*, who are not in general remarkable for sallies of imagination" (STEEVENS): In 1571, an act of Parliament was passed, for the benefit of cappers, that all persons above the age of six years (with the exception of the nobility and some others) should wear woollen caps on sabbath-days and holidays, upon penalty of ten groats.

**statutes**, *his recognizances—His*, vii. 414: Here "*statutes* are (not acts of parliament, but) *statutes-merchant* and *staple*, particular modes of *recognizance* or acknowledgment for securing *debts*, which thereby become a charge upon the party's land. *Statutes* and *recog-*

*nizances* are constantly mentioned together in the covenants of a purchase-deed" (RITSON).

**staves**, the wood of the lances,—lances: *Their armèd staves in charge*, iv. 336; *Look that my staves be sound, and not too heavy*, v. 446 ("As it was usual to carry more than one into the field, the lightness of them was an object of consequence," STEEVENS); *your broken staves*, v. 457; *hir'd to bear their staves* (=lances), vii. 290.

**stay**—*A*, iv. 30: see note 44, iv. 30.

**stead**, to assist, to benefit, i. 297, 472; ii. 346; iii. 127, 297; viii. 153; ix. 47, 63; *steads*, iii. 265; vi. 411.

**stead** *up*, to fill up instead of another; *we shall advise this wronged maid to stead up your appointment*, i. 508.

**steely** *bones—Virtue's*, iii. 200: see note 12, iii. 200.

**steepy** *night—Hath travell'd on to age's*, ix. 363: "So in the 7th Sonnet,

> 'Lo, in the *orient*, when the *gracious light*
> Lifts up his burning head—
> And having climb'd the *steep*-up heavenly hill
> Resembling strong *youth* in his middle age.'

These lines fully explain what the poet meant by the *steepy night of age*" (MALONE).

**stell'd**, *A face where all distress is*, ix. 314; *hath stell'd thy beauty's form in table of my heart*, ix. 343: In these passages *stell'd* (a doubtful reading?) is explained "fixed,"—from *stell*, a "lodge, or fixed place of abode:" see Nares's *Gloss.*

**stelled**, starry, viii. 80.

**stem**, the prow or fore-part of a ship ("The stem of a ship, *Rostrum.*" Coles's *Lat. and Engl. Dict.*): *And fell below his stem*, vi. 178; *From stem to stern*, ix. 67.

**Stephano**—*O King*, &c., i. 261: an allusion to a celebrated ballad, a portion of which is quoted in *Othello*, act ii. sc. 3, vol. viii. p. 170, where see foot-note.

**sternage**, steerage, iv. 449.

**stewed** *prune—A*: see *prune—A stewed.*

**stickler-like**, vi. 124: "A *stickler* was one who stood by to part the combatants when victory could be determined without bloodshed. They are often mentioned by Sidney. 'Anthony,' says Sir Thomas North, in his translation of Plutarch, 'was himself in person *a stickler* to part the young men when they had fought enough'" (STEEVENS): "A Stickler. *Arbitre, arbitrateur, moyenneur.* Sticklers. *Personnes interposees.* A Stickling. *Arbitrage.*" Cotgrave's *Fr. and Engl. Dict.*: The derivation of the word has been disputed.

**stiff**, hard, unpleasant: *This is stiff news*, viii. 258.

**stigmatic**, "one on whom nature has set a mark of deformity, a *stigma*" (STEEVENS), v. 214, 258.

**stigmatical** *in making*, marked by nature with deformity, ii. 42.

**still** *an end* (or *most an end*), almost perpetually, without intermission, generally, i. 341 ("The expression, which is not yet worn out, is of great antiquity." Gifford's note on *Massinger's Works*, vol. iv. p. 282, ed. 1813).

**still** *music*, soft music, ii. 309; iii. 91: see note 78, ii. 309.

**still** *swine eat all the draff*, i. 428: Ray gives "The still sow eats up all the draught." *Proverbs*, p. 159, ed. 1768: and see *draff*.

**stilly**, gently, softly, lowly, iv. 471.

**sting**, sexual passion: *As sensual as the brutish sting itself*, iii. 38.

**stint**, to cease: *And stint thou too*, vi. 388; *she'll never stint*, ix. 77; *it stinted, and said "Ay,"* vi. 398.

**stint**, to stop, to cause to stop: *We must not stint Our necessary actions*, v. 481; *Half stints their strife*, vi. 95; *He can at pleasure stint their melody*, vi. 345; *make peace stint war*, vii. 102.

**stitchery**, needlework, vi. 148.

**stithied**, formed on the *stith* or anvil, vi. 101.

**stithy**, the place where the *stith* or anvil stands,—a smithy, a forge, vii. 364.

**stoccado**, a thrust in fencing; from the Italian *stoccata* (see the next article): *your passes, stoccadoes*, i. 387.

**stoccata**, a thrust in fencing (Ital.): *Alla stoccata carries it away*, vi. 426.

**stock**, an abbreviation of *stoccado* (see above): *thy stock, thy reverse*, i. 398.

**stock**, a stocking: *knit him a stock*, i. 325; *a linen stock*, iii. 148; *a flame-coloured stock*, iii. 321: in the two last passages it would seem that *stock* means "a long close stocking."

**stock**, to put in the stocks: *Who stock'd my servaut?* viii. 55; *Stocking his messenger*, viii. 45.

**stock-fish** *of thee—Make a*, Beat thee as stock-fish (dried cod) is beaten before it is boiled, i. 243.

**stockings**—*Tall*, "stockings drawn high above the knee" (FAIRHOLT), v. 488.

**stock-punished**, punished by being put in the stocks, viii. 71.

**stole** *all courtesy from heaven—I*: see *courtesy from heaven*, &c.

**stomach,** stubborn resolution, courage: *An undergoing stomach* (an enduring stubbornness), i. 204; *Gan vail his stomach* ("Began to fall his courage, to let his spirits sink under his fortunes," JOHNSON), iv. 311; *some enterprise That hath a stomach in't* (that requires stubborn resolution or courage), vii. 303.

**stomach,** anger, resentment: *kill your stomach on your meat,* i. 289; *these nobles should such stomachs bear!* v. 20; *The winds grow high, so do your stomachs, lords,* v. 132.

**stomach,** pride, arrogance: *an unbounded stomach,* v. 549; *vail your stomachs,* iii. 191.

**stomach,** to resent, to bear an angry remembrance of: *if you must believe, Stomach not all,* viii. 310.

**stomaching,** resentment, anger, viii. 275.

**stone,** to make like stone, to harden: *thou dost stone my heart,* viii. 235.

**stone-bow,** a cross-bow for shooting stones, or rather bullets, iii. 348.

**stones** *in heaven But what serve for the thunder?—Are there no,* viii. 241: see *thunder-stone.*

**stonish'd,** astonished, ix. 250.

**stool-ball,** ix. 205: "Stool-ball is frequently mentioned by the writers of the three last centuries, but without any proper definition of the game. Doctor Johnson [in his *Dict.*] tells us, it is a play where balls are driven from stool to stool, but does not say in what manner or to what purpose. I have been informed, that a pastime called stool-ball is practised to this day in the northern parts of England, which consists in simply setting a stool upon the ground, and one of the players takes his place before it, while his antagonist, standing at a distance, tosses a ball with the intention of striking the stool; and this it is the business of the former to prevent by beating it away with the hand, reckoning one to the game for every stroke of the ball; if, on the contrary, it should be missed by the hand and touch the stool, the players change places [*Note.* I believe the same also happens if the person who threw the ball can catch and retain it when driven back, before it reaches the ground]; the conqueror at this game is he who strikes the ball most times before it touches the stool. Again, in other parts of the country a certain number of stools are set up in a circular form, and at a distance from each other, and every one of them is occupied by a single player; when the ball is struck, which is done as before with the hand, they are every one of them obliged to alter his situation, running in succession from stool to stool, and if he who threw the ball can regain it in time to strike any one of the players, before he reaches the stool to which he is

running, he takes his place, and the person touched must throw the ball, until he can in like manner return to the circle. Stool-ball seems to have been a game more properly appropriated to the women than to the men; but occasionally it was played by the young persons of both sexes indiscriminately," &c. Strutt's *Sports and Pastimes*, p. 89, sec. ed.

**stoop**, a term in falconry—to rush down violently from a height in the air upon the prey ("*Stoup*, or *Stouping* on the Wing, is when the Hawk is aloft upon her wings, and then descends to strike her Prey." R. Holme's *Acad. of Armory and Blazon* (*Terms of Art used in Falconry*, &c.), B. ii. ch. xi. p. 240): *till she stoop, she must not be full-gorg'd*, iii. 161; *when they stoop, they stoop with the like wing*, iv. 476; *the way which they stoop'd eagles*, viii. 486; *the holy eayle Stoop'd as to foot us*, viii. 492.

**stoop**, or *stoup*, sometimes used to signify a cup, sometimes a much larger vessel, iii. 336; vii. 413; viii. 168; *stoops*, vii. 432.

**store**—*For*, "To be preserved for use" (MALONE): *those whom Nature hath not made for store*, ix. 338.

**storm** *of fortunes*, braving of fortunes, viii. 150: see note 23, viii. 150.

**story**, to relate, to give an account of: *stories His victories*, ix. 257 (and see note 6, ix. 257); *He stories to her ears her husband's fame*, ix. 274; *rather than story him in his own hearing*, viii. 397.

**stout**, unbending, obstinate, stubborn: *I will be strange, stout* (haughty), *in yellow stockings*, iii. 351 (see note 60, iii. 351); *For grief is proud, and makes his owner stout*, iv. 37; *As stout and proud as he were lord of all*, v. 112; *correcting thy stout heart*, vi. 210.

**stoutness**, obstinacy, stubbornness: *Thy dangerous stoutness*, vi. 211; *his stoutness When he did stand for consul*, vi. 264.

**stover**, i. 253: "*Stover*. Fodder and provision of all sorts for cattle; from *estovers*, law-term, which is so explained in the Law Dictionaries. Both are derived from *estouvier*, in the old French, defined by Roquefort, 'Convenance, nécessité, provision de tout ce qui est nécessaire.' *Dictionn. de la Langue Rom.*" Nares's *Gloss.*: "*Stover* (in Cambridgeshire and other counties) signifies hay made of coarse rank grass, such as even cows will not eat while it is green. *Stover* is likewise used as *thatch* for cart-lodges and other buildings that deserve but rude and cheap coverings" (STEEVENS): "Stover, *Pabulum*." Coles's *Lat. and Engl. Dict.*.

**Strachy**—*The lady of the*, iii. 348: An allusion to some story which is not now known. Hanmer thought that *Strachy* "should be perhaps *Stratarch*, which (as well as *Strategue*) signifies a general of an army, a commander-in-chief:" Payne Knight remarked; "The Governors employed by the Greek Emperors in Sicily and Italy, from the sixth to the tenth century, were called ΣΤΡΑΤΗΓΟΙ, *Generals* or *Prætors*, corrupted by the Italians, partly through their

own, and partly through the Byzantine pronunciation, to *stratici*, pronounced *stratichi;* which continued to be a title of magistracy in many states long afterwards; and this word *strachy*, which has so puzzled all the commentators, is only a further corruption of it acquired in its passage through successive French and English translations of some old Italian novel, in which the widow of one of those magistrates had married an inferior officer of her household. See Giannone, *Hist. di Napoli*, l. xi. c. vi.: "*The lady of the Strachy,*" writes Mr. Halliwell, "is the lawyer's or judge's lady or widow. The term is now only preserved in the Russian language; but it was probably taken by Shakespeare from some novel or play, upon which he may have founded the comic incidents of this drama. '[Corroboration can, however, be derived] from the list of all the Crown servants of Russia, sent every year to the State Secretary of the Home Department at St. Petersburg; in which, for 1825 and 1826, Procureur Botwinkó was reported to be imprisoned at Vilna for the above case, and that the *Strapchy* of Oszmiana was acting in his stead as Procureur *pro tem.*' *Household Words*, March 15th, 1851." (After all, are we not as far as ever from having ascertained the meaning of *Strachy?*)

**straight**—*Make her grave*, vii. 411: Here *straight*, which Johnson erroneously explains "from east to west in a direct line parallel to the church," means merely "straightway, immediately."

**straight-pight**, straight-pitched, straight-built, upright (see *pight*), viii. 501.

**strain**, a turn, a tendency, an inborn disposition: *unless he know some strain* (evil tendency, "vicious conduct," GIFFORD, Introd. to *Ford's Works*, p. cxlvii.) *in me*, i. 382; *all of the same strain*, i. 412; *so degenerate a strain as this*, vi. 43; *your valiant strain*, viii. 111 (in this passage Mr. Grant White explains *strain* "lineage;" but would Albany here compliment on his "lineage" the man whom he soon after calls "half-blooded fellow"?).

**strain**, a stock, a race, a lineage: *he is of a noble strain*, ii. 95; *he is bred out of that bloody strain*, iv. 445; *The strain of man's bred out Into baboon and monkey* ("Man is exhausted and degenerated; his strain or lineage has worn down into a monkey," JOHNSON,—who in his *Dict.* quotes this passage as an example of "*strain*" meaning "hereditary disposition"), vii. 14; *the noblest of thy strain*, vii. 187; *of what a noble strain you are*, ix. 73.

**strain**, &c.—*And, in the publication, make no*, vi. 31: "'And make no difficulty, no doubt, when this duel comes to be proclaimed, but that Achilles, dull as he is, will discover the drift of it.' So afterwards, in this play, Ulysses says,

'I do not *strain* at the position.'

*i.e.* I do not hesitate at, I make no difficulty of it" (THEOBALD).

**strain** *courtesy*, vi. 414; ix. 252: On the latter passage now referred to, Mr. Staunton observes; "When any one hesitated to take the post of honour in a perilous undertaking, he was sarcastically said to *strain courtesy*. Turberville applies the expression to dogs, as Shakespeare does; 'for many hounds will *strain courtesie* at this chace.'"

**strain'd**, *t' appear thus—With what encounter so uncurrent I Have:* see *encounter so uncurrent*, &c.

**strains** *of honour—The fine*, "The niceties, the refinements [of honour]" (JOHNSON), vi. 257.

**strait**, strict, rigorous: *some strait decrees*, iv. 279; *such a strait edict*, v. 171; *his creditors most strait*, vii. 9; *Proceed no straiter 'gainst our uncle Gloster*, v. 162.

**strait**, niggardly: *you are so strait, And so ingrateful, you deny me that*, iv. 94.

**straited** *For a reply*, Put to difficulty, puzzled for a reply, iii. 474.

**strange**, coy, shy, reserved: *Or strange, or self-affected!* vi. 52; *more cunning to be strange*, vi. 406; *I should have been more strange*, ibid.; *strange love, grown bold*, vi. 433: and see *make strange*.

**strange**, foreign, a stranger: *As strange unto your town as to your talk*, ii. 24; *he Is strange and peevish*, viii. 407; *I am something curious, being strange*, viii. 412.

**strange** *Even to the disposition that I owe*, &c.—*You make me*, vii. 253: "'You prove to me that I am a stranger even to my own disposition, when I perceive that the very object which steals the colour from my cheek permits it to remain in yours.' In other words, 'You prove to me how false an opinion I have hitherto maintained of my own courage, when yours, on the trial, is found to exceed it'" (STEEVENS): "'You render me a stranger to, or forgetful of, that brave disposition which I know I possess, and make me fancy myself a coward, when I perceive that I am terrified by a sight which has not in the least alarmed you'" (MALONE): "I believe it only means, 'you make me amazed'" (REED): "To *owe* here means to *own* or possess. The sense expressed is, You make me feel as strange or unnatural, the very disposition to fear, which belongs or is natural to me on beholding such sights, when I see you so wholly unaffected by them" (ELWIN).

**strangely**, "Used by way of commendation, *merveilleusement*, '*to a wonder*'" (JOHNSON): *Hast strangely stood the test*, i. 251.

**strangely**, with a distant reserved manner: *pass strangely by him*, vi. 66.

**strangeness**, coyness, shyness, distant behaviour, reserve: *ungird thy strangeness*, iii. 377; *the savage strangeness he puts on*, vi. 48; *your strangeness and his pride*, vi. 67; *in strangeness stand no fur-*

*ther off*, viii. 182 ; *She puts on outward strangeness*, ix. 233 ; *Measure my strangeness with my unripe years*, ix. 240.

**stranger'd**, estranged, alienated, viii. 13.

**strangle**—*I will acquaintance*, "I will put an end to our familiarity" (MALONE), ix. 376.

**strangle** *thy propriety—That makes thee :* see *propriety*.

**strappado**—*The*, iv. 238: "The *Half Strappado* is to have the Mans hands tyed cross behind his Back, and so by them to be drawn up to a considerable height, and so let down again; this, in the least of it, cannot but pull either the Shoulders or Elbows or both out of Joynt.—The *Whole Strappado* is when the person is drawn up to his height, and then suddenly to let him fall halfway with a jerk, which not only breaketh his Arms to pieces, but also shaketh all his Joynts out of Joint; which Punishment is [sic] better to be Hanged than for a Man to undergo." R. Holme's *Academy of Armory and Blazon*, B. iii. c. vii. p. 310: "It was," observes Douce, "a military punishment. . . . The term is evidently taken from the Italian *strappare*, to pull or draw with violence."

**stratagem**, a dreadful, a disastrous event, a calamity: *the father of some stratagem*, iv. 307 ; *What stratagems, how fell, how butcherly*, v. 265.

**strawy**, straw-like, no better than straw, vi. 120.

**stray**, "act of wandering" (Johnson's *Dict.*), a dereliction ; *I would not from your love make such a stray*, &c., viii. 13.

**stray**, stragglers : *pursue the scatter'd stray*, iv. 374.

**stray**, to make to stray, to mislead : *Hath not else his eye Stray'd his affection*, &c., ii. 55.

**strength** *of limit*, "the limited degree of strength which it is customary for women to acquire before they are suffered to go abroad after child-bearing" (MASON), iii. 444.

**stretch** *our eye—How shall we*, "How wide must we open our eyes" (JOHNSON), iv. 436.

**stricture**, strictness, i. 469.

**stride**, to over-stride, to over-pass : *To stride a limit*, viii. 439.

**strike** (a naval term), to lower the sails ; *And yet we strike not, but securely perish*, iv. 130 ; *Than bear so low a sail, to strike to thee*, v. 312 (The second passage at least includes the idea of lowering the colours in token of surrender).

**strike**, "to blast or affect by sudden and secret influence" (Nares's *Gloss.*) : *then no planets strike*, vii. 305.

**strike**, to tap : *Strike the vessels, ho!* viii. 301 (Weber was the first to explain rightly the meaning of *strike* in this line, comparing it

with a passage in Fletcher's *Monsieur Thomas*, act v. sc. 10, "Home, Launce, and *strike* a fresh piece of wine:" that it should have puzzled Johnson, Steevens, Ritson, and Holt White, is the more extraordinary, because the word occurs with the same signification in a well-known modern poem;

> "L'Avare, not using half his store,
> Still grumbles that he has no more;
> *Strikes* not the present tun, for fear
> The vintage should be bad next year," &c.
> Prior's *Alma*, C. iii.).

**strikers**—*No long-staff, sixpenny*, iv. 223; "No fellows that infest the road with long staffs, and knock men down for sixpence" (JOHNSON): Cotgrave has "Haut à la main . . . . *a striker, one with whom there is but a word and a blow.*" *Fr. and Engl. Dict.*: "A *striker* had some cant signification with which at present we are not exactly acquainted. It is used in several of the old plays. I rather believe in this place, 'no six-penny striker' signifies 'not one who would content himself to *borrow*, *i.e.* rob you for the sake of six-pence.' That to *borrow* was the cant phrase for to *steal*, is well known; and that to *strike* likewise signified to *borrow*, let the following passage in Shirley's *Gentleman of Venice* confirm;

> '*Cor.* You had [were] best assault me too.
> *Mal.* I must *borrow* money,
> And that some call a *striking*,' &c.

Again, in Glapthorne's *Hollander*, 1640;

> 'The only shape to hide a *striker* in.'

Again, in an old Ms. play [printed in 1824] entitled *The Second Maiden's Tragedy;*

> 'one that robs the mind,
> Twenty times worse than any highway *striker*'" (STEEVENS):

"In Greene's *Art of Coneycatching*, 1592, under the table of Cant Expressions used by Thieves; '—the cutting a pocket or picking a purse is called *striking*;' again, '—who taking a proper youth to be his prentice, to teach him the order of *striking* and foisting'" (COLLINS): "See also *The London Prodigal*, 1605; "Nay, now I have had such a fortunate beginning, I'll not let a *six-penny-purse escape me*'" (MALONE).

**strings** *to your beards—Good*, ii. 315: The *strings* were to prevent the false beards from falling off.

**strong**, determined: *Strong and fasten'd villain!* viii. 39.

**strossers**—*In your strait*, In your tight close drawers, iv. 469: Theobald thought that here *strait strossers* meant "naked skin;" but he was certainly mistaken, for these Irish *strossers* (a form of *trossers*) are frequently mentioned: he also altered *strossers* to *trossers*,—an improper alteration which Mr. Collier persists in

retaining ("ij payer of black *strocers.*" Inventory of theatrical dresses,—Malone's *Shakespeare*, by Boswell, vol. iii. p. 310: "Nor the Danish sleeve sagging down like a Welch wallet, the Italian's close *strosser*, nor the French standing collar." Dekker's *Gull's Hornbook*, p. 40, reprint, 1812: "Or, like a toiling usurer, sets his son a-horseback in cloth-of-gold breeches, while he himself goes to the devil a-foot in a pair of old *strossers.*" Middleton's *No Wit, no Help like a Woman's*, act ii. sc. 1, *Works*, vol. v. p. 39, ed. Dyce).

**stroy'd**, destroyed, viii. 324.

**stuck**, more properly *stock*, an abbreviation of *stoccado;* see first *stock: he gives me the stuck-in with such a mortal motion*, iii. 372; *your venom'd stuck*, vii. 410.

**stuck** *upon him, as the sun*, &c.—*It* (*i.e.* His honour), iv. 334; *and therein stuck A sun and moon*, viii. 368: To modern readers there is perhaps something odd in this use of the word *stuck;* but it was familiar enough to those of Shakespeare's days;

> "While Lucifer fore-shewes Auroras springs,
> And Arctos *stickes* aboue the earth vnmou'd," &c.
> Chapman's *Byrons Tragedie*, sig N 4 verso, ed. 1608:

> "No black-eyed star must *sticke* in vertues spheare.'
> Dekker's *Satiromastix*, 1602, sig. L 2.

**stuff**, luggage, movables: *fetch our stuff from thence*, ii. 53; *to get our stuff aboard*, ibid.

**stuffed**, filled, stored: *stuffed with all honourable virtues*, ii. 75; *Of stuff'd sufficiency*, "Of abilities more than enough" (JOHNSON), iii. 429.

**style**—*Aggravate his:* see *aggravate*, &c.

**subject**, subjects, people: *the greater file of the subject*, i. 513; *And let the subject see*, i. 538; *physics* (acts as a cordial to) *the subject*, iii. 404.

**subscribe**, "to agree to" (STEEVENS): *As I subscribe not that, nor any other, But in the loss of question*, i. 496: and see note 74, i. 496.

**subscribe**, to yield, to give way, to surrender: *when I had subscrib'd To mine own fortune*, iii. 297; *subscrib'd his power!* viii. 18; *All cruels else subscrib'd* (all cruelty or inhumanity "yielded, submitted to the necessity of the occasion," JOHNSON), viii. 80; *Hector . . . subscribes To tender objects*, vi. 96; *Death to me subscribes*, ix. 385.

**subscribe** *for thee—To the possibility of thy soldiership, will*, iii. 262: "'I will subscribe' (says Bertram) 'to the *possibility* of your soldiership.' His doubts being now raised, he suppresses that he should not be so willing to vouch for its *probability*" (STEEVENS): "I believe Bertram means no more than that he is confident

Parolles will do all that soldiership can effect. He was not yet certain that he was 'a hilding'" (MALONE).

**subscription**, submission, obedience, viii. 62.

**substance**, *Whose grossness little characters sum up*, vi. 31: "*Substance* is *estate*, the value of which is ascertained by the use of small *characters*, i.e. *numerals*. So, in the Prologue to *King Henry V.*,

'a crooked figure may
Attest, in little space, a million.'

The *gross sum* is a term used in *The Merchant of Venice* [no:—in *The Sec. Part of K. Henry IV.* act ii. sc. 1: "*the gross*" occurs in *The Merchant of Venice*, act i. sc. 3]. *Grossness* has the same meaning in this instance" (STEEVENS).

**substractors**, detractors, iii. 318.

**subtilties** *o' th' isle—You do yet taste Some*, i. 268: "This is a phrase adopted from ancient cookery and confectionery. When a dish was so contrived as to appear unlike what it really was, they called it a *subtilty*. Dragons, castles, trees, &c., made out of sugar, had the like denomination. See Mr. Pegge's Glossary to the *Form of Cury*, &c., Article *Sotiltees*. Froissart complains much of this practice, which often led him into mistakes at dinner," &c. (STEEVENS).

**subtle**, smooth: *Like to a bowl upon a subtle ground*, vi. 249 (where Johnson, in his *Dict.*, and Malone understand *subtle* to mean "deceitful").

**succeeding**, a consequence: *not to be understood without bloody succeeding*, iii. 238.

**success**, a succession: *In whose success we are gentle* (By succession from whom we have our gentility), iii. 419; *success of mischief shall be born*, iv. 371.

**success**, the issue, the sequel, the consequence of a thing: *success Will fashion the event*, ii. 129; *give me leave to try success*, iii. 220; *their opinions of success*, vii. 137; *Mistrust of my success* (of what had been the issue with me), vii. 191; *Mistrust of good success*, vii. 192; *My speech should fall into such vile success*, viii. 191; *what is the success?* viii. 311.

**successantly**, vi. 346: see note 135, vi. 346.

**successive** *title—My*, "My title to the succession" (MALONE), vi. 275.

**successively**, "by order of succession" (JOHNSON): *So thou the garland wear'st successively*, iv. 388; *But as successively, from blood to blood*, v. 409.

**sudden**, hasty, precipitately violent: *her sudden quips*, i. 333; *sudden and quick in quarrel*, iii. 41; *Sudden, malicious*, vii. 272; *sudden in choler*, viii. 165.

**sue** *his livery:* see *livery*, &c.

**suffered**, allowed, not restrained: *being suffer'd in that harmful slumber*, v. 171; *being suffer'd with* (allowed to engage with) *the bear's fell paw*, v. 212; *Which, being suffer'd, rivers cannot quench*, v. 308; *Else, suffer'd, it will set the heart on fire*, ix. 236: and see note 204, v. 212.

**sufficiency**—*Of stuff'd:* see *stuffed*.

**sugar** *mixed with wine:* see *wine and sugar—Such*.

**suggest**, to tempt, to incite, to seduce: *suggest thee from thy master*, iii. 288; *Suggest* ("Prompt, set on by injurious hints," STEEVENS) *his soon-believing adversaries*, iv. 104; *suggest by treasons*, iv. 439; *We must suggest* ("prompt," STEEVENS) *the people in what hatred*, &c., vi. 173; *suggest at first with heavenly shows*, viii. 178; *do suggest me still*, ix. 403; *tender youth is soon suggested*, i. 317; *Suggested us to make them*, ii. 249; *what Eve, what serpent, hath suggested thee*, iv. 163; *Suggested this proud issue of a king*, ix. 272; *suggests the king our master*, v. 475; *sweet-suggesting Love*, i. 312.

**suggestion**, temptation, seduction: *They'll take suggestion* ("any hint of villany," JOHNSON) *as a cat laps milk*, i. 227; *the strong'st suggestion Our worser Genius can*, i. 252; *their blood, Mingled with venom of suggestion* ("Though their blood be inflamed by the temptations to which youth is peculiarly subject," MALONE), iv. 379; *why do I yield to that suggestion*, vii. 213; *Suggestions are to others as to me*, ii. 165; *in those suggestions for the young earl*, iii. 256.

**suggestion** *Tith'd all the kingdom—One that by*, v. 549: "The word *suggestion*, says the critic [Dr. Warburton], is here used with great propriety and *seeming* knowledge of the Latin tongue: and he proceeds to settle the sense of it from *the late Roman writers and their glossers*. But Shakespeare's knowledge was from Holinshed, whom he follows *verbatim;* 'This cardinal was of a great stomach, for he computed himself equal with princes, and by craftie *suggestions* got into his hands innumerable treasure: he forced little on simonie, and was not pitifull, and stood affectionate in his own opinion: in open presence he would lie and seie untruth, and was double both in speech and meaning: he would promise much and perform little: he was vicious of his bodie, and gave the clergie evil example.' Edit. 1587, p. 922" (STEEVENS): The above passage was borrowed by Holinshed from Hall: In the line of our text Nares (*Gloss.*) understands *suggestion* to mean "crafty advice."

**suit**, a court-solicitation, a petition or request made to a prince or statesman: *It is my only suit* (with a quibble on the double meaning of *suit*—"apparel" and "petition"), iii. 38; *And then dreams he of smelling out a suit*, vi. 393; *For obtaining of suits* (repeated with

a quibble on *suits*—"petitions" and "clothes of a person hanged"), iv. 207.

**suit,** a love-suit: *Which late her noble suit in court did shun* ("Who lately retired from the solicitation of her noble admirers," MALONE), ix. 421.

**suit,** suit-service, service due to a superior lord: *Give notice to such men of sort and suit As are to meet him,* i. 535: "In the feudal times all vassals were bound to hold *suit* and *service* to their overlord; that is, to be ready at all times to attend and serve him, either when summoned to his courts, or to his standard in war. 'Such men of sort and suit as are to meet him,' I presume, means the Duke's vassals or tenants *in capite.*" *Edinburgh Magazine,* Nov. 1786: and see second *sort.*

**suit,** to clothe, to dress: *Description cannot suit itself in words,* &c., iv. 485; *suit myself As does a Briton peasant,* viii. 484; *one meaning well suited* (one meaning put into different suits or dresses), ii. 141; *How oddly he is suited!* ii. 345; *richly suited, but unsuitable,* iii. 203; *So went he suited to his watery tomb,* iii. 392; *suited In like conditions as our argument,* vi. 6; *Be better suited* (Put on better clothes), viii. 103.

**suited,** suited to each other, arranged: *how his words are suited,* ii. 394.

**suits** *with fortune—Out of,* "turned out of her service, and stripped of her livery" (STEEVENS), iii. 18.

**sullen,** heavy, dismal, melancholy, dark: *sullen presage,* iv. 6; *sullen bell,* iv. 310; ix. 367; *sullen sorrow,* iv. 116; *The sullen passage of thy weary steps Esteem as foil,* &c., iv. 117; *sullen black,* iv. 195; *like bright metal on a sullen ground,* iv. 211; *the sullen earth,* v. 114; *sullen dirges,* vi. 466.

**sullens,** moroseness: *And let them die that age and sullens have,* iv. 125 ("Like you, Pandion, who, being sick of *the sullens,* will seeke no friend." Lyly's *Sapho and Phao,* sig. D 2, ed. 1591).

**sum**—*The,* "Be brief, sum thy business in a few words" (JOHNSON), viii. 254.

**sumless,** not to be computed, inestimable, iv. 422.

**summer's** *story,* ix. 380: "By a *summer's story* Shakspeare seems to have meant some *gay fiction*" (MALONE).

**summoners,** "officers that summon offenders before a proper tribunal" (STEEVENS), viii. 64.

**sumpter,** a horse to carry necessaries on a journey, viii. 56.

**sun**—*I am too much i' the,* vii. 307: "He perhaps alludes to the proverb, 'Out of heaven's blessing into the warm sun'" (JOHNSON): see *heaven's benediction com'st To the warm sun!—Thou out of.*

**sun**—*Our half-fac'd*, v. 181: "Edward the third bare for his device the rays of the sun dispersing themselves out of a cloud." Camden's *Remains concerning Britain*, &c. (*Impresses*), p. 451, ed. 1674.

**sun** *of York—Made glorious summer by this*, v. 335: An allusion to the cognizance of Edward IV.; see the next article (Here perhaps a quibble was intended: compare in *The Third Part of King Henry VI.* act ii. sc. 1,

> "henceforward will I bear
> Upon my target three fair-shining suns.
> *Rich.* Nay, bear three daughters," &c.).

**suns ?**—*Do I see three*, v. 247: "This circumstance is mentioned both by Hall and Holinshed; '— at which tyme the *son* (as some write) appeared to the earle of March like *three sunnes*, and sodainely joyned altogither in one, upon whiche sight hee tooke such courage, that he fiercely setting on his enemyes put them to flight; and for this cause menne ymagined that he gave the sun in his full bryghtnesse for his badge or cognisance.' These are the words of Holinshed" (MALONE).

**sun-burned**, uncomely, homely, ill-favoured: *I am sun-burned*, ii. 94; *The Grecian dames are sunburnt*, vi. 29.

**superfluous**, possessed of more than enough: *Cold wisdom waiting on superfluous folly* ("*Cold* for *naked*, as *superfluous* for *over-clothed*," WARBURTON; but see note 13, iii. 201), iii. 201; *our basest beggars Are in the poorest thing superfluous*, viii. 58; *Let the superfluous* ("one living in abundance," WARBURTON) *and lust-dieted man*, viii. 84.

**superflux**, a superfluity, viii. 67.

**superpraise**, to overpraise, ii. 295.

**superserviceable**, over-officious, viii. 42.

**supervise**, an inspection: *on the supervise* (on the sight of the document), vii. 423.

**supervise**, to inspect, to overlook, ii. 202.

**supervisor**, an inspector, an overlooker, a looker-on, viii. 197.

**suppliance** *of a minute*, "*i.e.* what was supplied to us for a minute, or, as Mr. M. Mason supposes, an amusement to fill up a vacant moment and render it agreeable" (STEEVENS), "the means of filling up the vacancy" (CALDECOTT), vii. 314.

**supplications** *in the quill—Deliver our*, v. 117: see note 20, v. 117.

**supplyant**, suppletory, auxiliary, viii. 460.

**supplyment**, a continuance of supply, viii. 449.

**supposal**, a notion, a belief, vii. 306.

**suppose**, a supposition: *we come short of our suppose*, vi. 20; *on vain suppose*, vi. 292; *counterfeit supposes*, iii. 183 (where *supposes* is equi-

valent to "persons supposed to be not what they really were:" compare, at the conclusion of act ii. "I see no reason but *suppos'd* Lucentio Must get a father, call'd—*suppos'd* Vincentio").

**supposed**—*I'll be*, Pompey's blunder for *I'll be deposed*, i. 479.

**sur-addition**, a surname, an additional name, viii. 386.

**surance**, an assurance, vi. 353.

**surcease**, a cessation, vii. 221.

**surcease**, to cease, vi. 211, 456; ix. 325.

**sure**, safe, out of danger: *If we recover that, we're sure enough*, i. 346.

**surfeiter**, a glutton, a feaster, a reveller, viii. 274.

**surmise**, "speculation, conjecture concerning the future" (MALONE): *function Is smother'd in surmise*, vii. 214.

**surplice** *of humility over the black gown of a big heart—It will wear the*, iii. 214: "This passage refers to the sour objection of the puritans to the use of the surplice in divine service, for which they wished to substitute the black Geneva gown. At this time the controversy with the puritans raged violently. Hooker's Fifth Book of *Ecclesiastical Polity*, which, in the 29th chapter, discusses this matter at length, was published in 1597. But the question itself is much older—as old as the Reformation," &c. Note signed "S." in Knight's *Shakspere*.

**sur-reined**, over-reined, over-worked, iv. 460.

**suspect**, suspicion, ii. 30; v. 122, 152, 166, 295, 401; vii. 83 (twice); ix. 257, 367 (twice); *suspects*, v. 352.

**suspiration**, the act of drawing the breath from the bottom of the breast, vii. 308.

**suspire**, to breathe, iv. 54, 383.

**sustaining** *garments—Their*, i. 206: This, I believe, means the garments that bore them up (not, as Mason supposes, their garments which bore, without being injured, the drenching of the sea).

**swabber**, a sweeper of the deck of a vessel, i. 231; iii. 328.

**swag-bellied**, having a large loose heavy belly, viii. 169.

**swam** *in a gondola*, iii. 67: "That is, been at Venice" (JOHNSON).

**swart** or *swarth*, black, dark, dusky, ii. 35; iv. 36; v. 14; vi. 302; *swart-complexion'd*, ix. 346.

**swashers**, swaggerers, braggadocios, iv. 452.

**swashing**, swaggering, blustering, "dashing" (Nares's *Gloss.*): *a swashing and a martial outside*, iii. 23.

**swashing** *blow*, a blow that comes down with noise and violence,

an overpowering blow, vi. 376 ("To swash (or clash with swords and armour), *Chamailler*." Cotgrave's *Fr. and Engl. Dict.*).

**swath,** a line or row of grass as left by the scythe : *the mower's swath*, vi. 120 ; *utters it by great swaths*, iii. 341.

**swath,** a linen bandage for a new-born child,—infancy : *from our first swath*, vii. 73.

**swathing-clothes** (the same as *swaddling-clouts*, vii. 348), linen bandages for new-born children (compare the preceding article), iv. 259.

**sway** *of earth—All the,* "The whole weight or momentum of this globe" (JOHNSON), All "the balanced swing of earth" (CRAIK), vii. 119.

**sway,** to incline : *Now sways it this way . . . Now sways it that way*, v. 262 ; *swaying more upon our part*, iv. 416.

**sway** *on—Let us*, iv. 362 : see note 61, iv. 362.

**swayed** *in the back*, iii. 148 : "*Of the swayinge of the backe.* This is called of the Italians *mal feruto*, and, according to Russius and Martins opinions, commeth either by some great straine, or else by heavie burthens : you shall perceive it by the reeling and rolling of the horses hinder parts in his going, which will faulter many times, and sway, sometime backward, and sometime sideling, and bee ready to fall even to the ground, and the horse being laid, is scant able to get uppe." Blundevile's *Order of Curing Horses Diseases*, 1609 (quoted by Halliwell).

**swear'st** *thy gods in vain—Thou,* Thou swearest by thy gods, &c., viii. 11.

**sweat**—*Till then I'll*, vi. 127 : An allusion to the cure of the venereal disease by means of sweating : see *tub*.

**sweat,** *what with the gallows,—What with the*, i. 464 : Here, it would seem, *the sweat* means "the sweating-sickness," and not the method used for the cure of the venereal disease.

**sweet-and-twenty,** twenty times sweet, iii. 337 : A term of endearment : Steevens cites, from *The Merry Devil of Edmonton*, "his little wanton wagtailes, his *sweet and twenties*," &c.

**sweet** *mouth—She hath a*, i. 326 : Here *a sweet mouth* is equivalent to "a sweet tooth ;" but Launce, in his rejoinder, chooses to understand the words literally.

**sweeting,** a kind of sweet apple, and used as a term of endearment in all the passages now referred to, except the fourth,—iii. 168, 337 ; v. 57 ; vi. 415 ; viii. 176.

**sweetmeats,** perfumed sugar-plums (see *kissing-comfits*) : *Because their breaths with sweetmeats tainted are*, vi. 393 : and such perhaps is the meaning of *sweetmeats*, ii. 260.

**sweetness**—*Their saucy*, i. 494: Here Steevens understands *sweetness* to mean "lickerishness."

**sweet-suggesting**, sweetly tempting, i. 312: see *suggest*.

**swet**, sweated, ii. 384; iii. 29; v. 495.

**swift**, ready, quick: *so swift and excellent a wit*, ii. 107; *he is very swift and sententious*, iii. 89; *A good swift simile* (with a quibble), iii. 186.

**swinge-bucklers**, riotous blades, roisterers, iv. 353.

**swinged**, whipped, beaten, chastised, i. 296, 327, 452 (twice), 542; iv. 24, 403 (twice).

**Swinstead**, iv. 86: The name ought to be *Swineshead*: but the error was derived from the old play, *The Troublesome Raigne of John*, &c. (see iv. 3), and from ballads concerning that king.

**Swithold**, viii. 70: The contraction of *Saint Withold* (supposed by Tyrwhitt to mean St. Vitalis), who, it appears, was commonly invoked against the nightmare.

**Switzers**, vii. 398: The Swiss in Shakespeare's days, as in recent times, were ready to serve for pay in any part of Europe.

**swoop**, the sudden descent of a bird of prey on its quarry, vii. 277.

**swoopstake**, "by wholesale, undistinguishingly" (CALDECOTT), vii. 400.

**sword**, *nor hatchment o'er his bones—No trophy*, vii. 403: "It was the custom, in the times of our author, to hang a sword over the grave of a knight" (JOHNSON): "This practice is uniformly kept up to this day," &c. (SIR J. HAWKINS).

**sword**—*To swear by a*: "The singular mixture of religious and military fanaticism which arose from the crusades, gave rise to the extraordinary custom of taking a solemn oath upon a sword. In a plain unenriched sword, the separation between the blade and the hilt was usually a straight transverse bar, which, suggesting the idea of a cross, added to the devotion which every true knight felt for his favourite weapon, and evidently led to this practice; of which the instances are too numerous to be collected. The sword, or the blade, were often mentioned in this ceremony, without reference to the cross." Nares's *Gloss.*: "In consequence of the practice of occasionally swearing by a sword, or rather by the cross or upper end of it, the name of *Jesus* was sometimes inscribed on the handle or some other part. Such an instance occurs on the monument of a crusader in the vestry of the church at Winchelsea," &c. (DOUCE): *Swear by this sword*, iii. 438; *Swear by my sword*, vii. 330 (twice): Hence Falstaff says jestingly that Glendower *swore the devil his true liegeman upon the cross of a Welsh hook*, iv. 241; see *Welsh hook*, &c. (The custom of swearing by a sword pre-

vailed even among the barbarous worshippers of Odin; "The Scythians commonly substituted a sword as the most proper symbol to represent the supreme god. It was by planting a spear in the middle of a field, that they usually marked out the place set apart for prayers and sacrifices: and when they had relaxed from their primitive strictness, so far as to build temples and set up idols in them, they yet preserved some traces of the ancient custom, by putting a sword in the hands of Odin's statues. The respect they had for their arms made them also swear by instruments so valuable and so useful, as being the most sacred things they knew. Accordingly, in an ancient Icelandic poem, a Scandinavian, to assure himself of a person's good faith, requires him to swear 'by the shoulder of a horse, and the edge of a *sword*.' This oath was usual more especially on the eve of some great engagement: the soldiers engaged themselves by an oath of this kind, not to flee though their enemies should be never so superior in number." Mallet's *Northern Antiquities*, &c., transl. by Percy, vol. i. p. 216, ed. 1770).

**sword-and-buckler** *Prince of Wales—That same*, That same Prince of Wales who brawls and fights in the lowest company, iv. 219: "Upon the introduction of the rapier and dagger, the sword-and-buckler fell into desuetude among the higher classes, and were accounted fitting weapons for the vulgar only, such as Hotspur implies were the associates of the prince" (STAUNTON). ("My olde master kept a good house, and twenty or thirty tall *sword and buckler men* about him." Wilkins's *Miseries of Inforst Marriage*, sig. E 4, ed. 1629.)

**sworder**, a swordsman, a cutthroat, a gladiator, v. 183; viii. 327.

**sword-hilts**: see *hilts*.

**sworn** *brother*, an expression originally derived from the *fratres jurati*, who, in the days of chivalry, mutually bound themselves by oath to share each other's fortune, ii. 75; iii. 482; iv. 175, 232, 361; *sworn brothers*, iv. 430, 453.

**sworn-out** *house-keeping—I hear your grace hath*, I hear your grace has forsworn, renounced, housekeeping, ii. 177.

**swounds**, swoons, ix. 316: In this passage, of course, the rhyme requires the former spelling to be preserved. (Here Malone asserts—what he had already asserted in a note on *The Winter's Tale*—that "*swoon* is constantly written *sound* or *swound* in the old copies of our author's plays;" a most rash assertion: see note 93, iii. 461.)

**Sycorax**, i. 208, 209, 211 (twice), 244 (twice): see *wicked dew*.

**sympathy**—*If that thy valour stand on*, iv. 165: "Aumerle has challenged Bagot with some hesitation, as not being his equal, and therefore one whom, according to the rules of chivalry, he was not obliged to fight, as a noble life was not to be staked

in a duel against a baser. Fitzwater then throws down his *gage*, a pledge of battle; and tells him that if he stands upon *sympathies*, that is, upon equality of blood, the combat is now offered him by a man of rank not inferior to his own. *Sympathy* is an affection incident at once to two subjects. This community of affection implies a likeness or equality of nature, and thence our poet transferred the term to equality of blood" (JOHNSON).

## T.

**table**, a board, a panel, the surface on which a picture is painted: *In our heart's table*, iii. 200; *Drawn in the flattering table of her eye*, iv. 32; *in table of my heart*, ix. 343.

**table**, "in the language of palmistry or chiromancy, the whole collection of lines on the skin within the hand" (Nares's *Gloss.*), "a space between certain lines on the skin within the hand" (HALLIWELL): *if any man in Italy have a fairer table*, ii. 358.

**table** and *tables*, a memorandum-book: *the table wherein all my thoughts*, &c., i. 313; *the table of my memory*, vii. 328; *lisping* ("making love, saying soft things," MALONE) *to his master's old tables*, iv. 345; *wipe his tables clean*, iv. 369; *My tables,—meet it is I set it down*, vii. 328; *Thy gift, thy tables*, ix. 393.

**table-book**, a memorandum-book (see the preceding article), iii. 483; vii. 340.

**tabled**, set down in writing, viii. 396.

**tables**, backgammon (and other games played with the same board and dice): *when he plays at tables*, ii. 234.

**tabor**, a sort of small drum, beaten with a single stick, and generally accompanied by a pipe, which the taborer himself played, i. 260; ii. 98, 222; iii. 353 (three times,—where Douce remarks, "This instrument is found in the hands of fools long before the time of Shakespeare"), 468; vi. 155; *Tabors*, vi. 261.

**taborer**, a player on the tabor, i. 246; ix. 164: see *tabor*.

**tabourines**, small drums,—drums, vi. 101; viii. 345.

**tackled**, made of ropes fastened together, vi. 418.

**tag**—*The*, The common people, the rabble, vi. 202 (so, *the tag-rag people*), vii. 117.

**tail**—*A rat without a*: see *rat without a tail*, &c.

**"tailor"** *cries*, ii. 272: "The custom of crying *tailor* at a sudden fall backwards, I think I remember to have observed. He that slips beside his chair, falls as a tailor squats upon his board" (JOHNSON): It may be doubted if this explains the text.

**tailor,** *or be redbreast teacher—'Tis the next way to turn,* iv. 256: "The plain meaning is, that he who makes a common practice of singing, reduces himself to the condition either of a tailor [tailors being often mentioned as much given to singing], or a teacher of music to birds" (MALONE):—*the next way,* the nearest way.

**taint,** tainted, touched, imbued: *a pure unspotted heart, Never yet taint with love,* v. 91; *Nero will be tainted with remorse* (touched with compassion), v. 273.

**tainture,** defilement, v. 137.

**take,** to captivate, to delight: *which must Take the ear strangely,* i. 275; *play'd to take spectators,* iii. 442; *take The winds of March with beauty,* iii. 465, 466.

**take,** to bewitch, to affect with malignant influence, to strike with disease: *takes the cattle,* i. 433; *No fairy takes,* vii. 305; *You taking airs,* viii. 54.

**take,** to strike: *take you a blow o' the lips,* iii. 349; *Take him over the costard with the hilts of thy sword,* v. 365 (*Take* in this sense is of considerable antiquity; so in the ballad of *Little John, the Beggar, and the Palmers,*

> "But one of them *tooke* little Iohn on his head,
> The blood ran over his eye." *Bishop Percy's folio Ms.*

printed by the Early English Text Society, vol. i. p. 49).

**take,** to leap: *make you take the hatch,* iv. 84.

**take,** to take refuge in: *for God's sake, take a house!* ii. 55.

**take** *all* is, I believe, properly, as Mr. Collier observes, "an expression from the gaming-table, meaning, let all depend upon this hazard, and let the successful competitor 'take all':" *And bids what will take all,* viii. 60; *I'll strike, and cry "Take all"* ("Let the survivor take all; no composition; victory or death," JOHNSON), viii. 335. (There was a game at dice called *Take-all.*)

**take** *all, pay all,* i. 392: Ray gives "Take all and pay all" among proverbs communicated by a Somersetshire gentleman, *Proverbs,* p. 273, ed. 1768.

**take** *away,* to remove, to make away: *Let me still take away the harms I fear,* viii. 34.

**take** *eggs for money?—Will you:* see *eggs for money,* &c.

**take**—*For I can,* iv. 432: "Means, 'I can take fire.' Though Pistol's cock was up, yet if he did not take fire, no flashing could ensue. The whole sentence consists in allusions to his name" (MASON).

**take** *his haste—Let him,* vii. 93: see note 206, vii. 93 (and to the passages there cited add,

"And to mete him *he toke his pase* full right."
Lydgate's *Fall of Prynces*, B. ix. fol. xxxiiii. verso, ed. Wayland:

"To the Bruers gate *he tooke his race.*"
*Song how a Bruer meant to make a Cooper cuckold—among Seventy-nine Black-Letter Ballads*, &c., 1867, p. 61).

**take** *in*, to conquer, to subdue: *take in the mind*, iii. 482; *take in many towns*, vi. 144; *take in a town*, vi. 209; *Take in that kingdom*, viii. 254; *take in Toryne*, viii. 317; *take in some virtue*, viii. 435; *With his own single hand he'd take us in*, viii. 467 (where Johnson, and Nares in *Gloss.*, wrongly explain *take in* by "apprehend as an outlaw or felon"); *taking kingdoms in*, viii. 330.

**take** *it on one's death—To:* see *death—Took it, on his:* and compare

"*Gripe.* But I am sure she loues not him.
*Will.* Nay, I dare *take it on my death* she loues him."
*Wily Beguilde*, sig. C verso, ed. 1606.

**take** *me with you*, let me understand you ("go no faster than I can follow," JOHNSON), iv. 244; vi. 449 (twice).

**take** *on*, which commonly signifies "to grieve" ("To take on, *Doleo, Ægre ferre.*" Coles's *Lat. and Engl. Dict.*), appears to be used by Shakespeare in the sense of "to be angry, to rage:" *she does so take on with her men*, i. 419; *How will my mother for a father's death Take on with me*, v. 266; *he so takes on yonder with my husband*, i. 426 (Malone compares Nash's *Pierce Pennilesse his Supplication to the Diuell;* "Some wil *take on* like a mad man, if they see a Pig come to the table." Sig. D 3, ed. 1595).

**take** *on*, to simulate, to pretend: *take on as you would follow*, ii. 299.

**take** *order*, to adopt measures, to make necessary dispositions: *If your worship will take order for the drabs*, &c., i. 480; *take order for the wrongs*, ii. 59; *I'll order take*, iii. 273; *I will take such order*, iv. 357; *take some order in the town*, v. 55; *take order for mine own affairs*, v. 159; *to take some privy order*, v. 403; *take order for her keeping close*, v. 418; *Some one take order Buckingham be brought*, &c., v. 439; *this order hath Baptista ta'en*, iii. 123; *there is order ta'en for you*, iv. 177; *Iago hath ta'en order for't*, viii. 235.

**take** *out*, to copy: *Take me this work out*, viii. 206; *I must take out the work?* viii. 212; *I'll have the work ta'en out*, viii. 193.

**take** *peace with*, to forgive, to pardon, v. 497.

**take** *scorn*, to disdain: *Take thou no scorn*, iii. 73; *take foul scorn*, v. 72; *takes no scorn*, iv. 500.

**take** *the head*, "to act without restraint, to take undue liberties" (JOHNSON), "to take away or omit the sovereign's chief and usual title" (DOUCE): *to shorten you, For taking so the head, your whole head's length*, iv. 153.

**take** *thought*, "to turn melancholy" (JOHNSON), vii. 132: see *thought.*

**take** *toy:* see second *toy.*

**take** *a truce* and *take truce,* to make peace: *With my vex'd spirits I cannot take a truce,* iv. 35; *Could not take truce with the unruly spleen Of Tybalt,* vi. 429; *The seas and winds, old wranglers, took a truce,* vi. 40.

**take** *up,* to settle, to make up: *And how was that* [quarrel] *ta'en up?* iii. 89; *when seven justices could not take up a quarrel,* iii. 90; *I have his horse to take up the quarrel,* iii. 373.

("And chiefe Marsilio and Sobrino sage
Advise King Agramant to stay the fight,
And these same champions furie to asswage,
And to *take vp the quarrell* if they might," &c.
Sir J. Harington's translation of the *Orlando Furioso,*
B. xxx. st. 26;

where on the 28th st. is the following marginal note; "This is almost the chiefe cause why quarrels betweene Princes and great states be so seldom *taken up.*")

**take** *up,* to obtain goods on credit, to take commodities upon trust: *take up commodities upon our bills* (with a quibble; see first *bill*), v. 197; *a goodly commodity, being taken up of these men's bills* (with a quibble both on *taken up*—the common meaning of which is "apprehended"—and on *bills*), ii. 117; *yet art thou good for nothing but taking up,* iii. 239 ("When Lafeu adds, 'and that thou'rt scarce worth,' the intention is to play upon another sense of the words, that of taking from the ground," Nares's *Gloss.*); *if a man is thorough with them in honest taking-up,* iv. 314.

**take** *up,* to levy: *You have ta'en up, Under the counterfeited seal of God, The subjects of his substitute,* iv. 371.

**taken** *with the manner:* see *manner,* &c.

**taking,** witchery, malignant influence: *star-blasting and taking,* viii. 68.

**tale,** *my lord:* "*it is not so, nor 'twas not so; but indeed, God forbid it should be so*"—*Like the old,* ii. 78: "I believe none of the commentators have understood this; it is an allusion, as the speaker says, to an *old tale,* which may perhaps be still extant in some collections of such things, or which Shakespeare may have heard, as I have, related by a great-aunt, in his childhood.

"Once upon a time, there was a young lady (called Lady Mary in the story), who had two brothers. One summer they all three went to a country-seat of theirs, which they had not before visited. Among the other gentry in the neighbourhood who came to see them was a Mr. Fox, a bachelor, with whom they, particularly the young lady, were much pleased. He used often to dine with them, and frequently invited Lady Mary to come and see his house. One day that her brothers were absent elsewhere, and she had nothing better to do, she determined to go thither; and accordingly set out unattended. When she arrived at the

house, and knocked at the door, no one answered. At length she opened it, and went in; over the portal of the hall was written '*Be bold, be bold, but not too bold:*' she advanced; over the staircase, the same inscription: she went up; over the entrance of a gallery, the same: she proceeded; over the door of a chamber '*Be bold, be bold, but not too bold, lest that your heart's blood should run cold.*' She opened it: it was full of skeletons, tubs full of blood, &c. She retreated in haste: coming down stairs, she saw out of a window Mr. Fox advancing towards the house, with a drawn sword in one hand, while with the other he dragged along a young lady by her hair. Lady Mary had just time to slip down, and hide herself under the stairs, before Mr. Fox and his victim arrived at the foot of them. As he pulled the young lady up stairs, she caught hold of one of the banisters with her hand, on which was a rich bracelet. Mr. Fox cut it off with his sword: the hand and bracelet fell into Lady Mary's lap, who then contrived to escape unobserved, and got home safe to her brother's house. After a few days, Mr. Fox came to dine with them as usual (whether by invitation, or of his own accord, this deponent saith not). After dinner, when the guests began to amuse each other with extraordinary anecdotes, Lady Mary at length said, she would relate to them a remarkable dream she had lately had. I dreamt, said she, that as you, Mr. Fox, had often invited me to your house, I would go there one morning. When I came to the house, I knocked, &c., but no one answered. When I opened the door, over the hall was written '*Be bold, be bold, but not too bold.*' But, said she, turning to Mr. Fox, and smiling, '*It is not so, nor it was not so;*' then she pursues the rest of the story, concluding at every turn with '*It is not so, nor it was not so,*' till she comes to the room full of dead bodies, when Mr. Fox took up the burden of the tale, and said '*It is not so, nor it was not so, and God forbid it should be so:*' which he continues to repeat at every subsequent turn of the dreadful story, till she came to the circumstance of his cutting off the young lady's hand, when, upon his saying as usual, '*It is not so, nor it was not so, and God forbid it should be so,*' Lady Mary retorts, '*But it is so, and it was so, and here the hand I have to show,*' at the same time producing the hand and bracelet from her lap: whereupon the guests drew their swords, and instantly cut Mr. Fox into a thousand pieces.

"Such is the *old tale* to which Shakespeare evidently alludes, and which has often '*froze my young blood,*' when I was a child, as, I dare say, it had done his before me. I will not apologize for repeating it, since it is manifest that such *old wives' tales* often prove the best elucidation of this writer's meaning" (BLAKEWAY).

The above may really be a modernised version of "*the old tale*" alluded to by Shakespeare: but Blakeway was not aware that one of the circumstances in the good lady's narrative is bor-

rowed from Spenser's description of what Britomart saw in the castle of Busyrane;

"Tho, as she backward cast her busie eye,
To search each secrete of that goodly sted,
Over the dore thus written she did spy
*Bee bold;* she oft and oft it over-red,
Yet could not find what sence it figured:
But whatso were therein or writ or ment,
She was no whit thereby discouraged
From prosecuting of her first intent,
But forward with bold steps into the next roome went.

. . . . . .

And as she lookt about, she did behold
How over that same dore was likewise writ
*Be bolde, be bolde,* and every where *Be bolde;*
That much she muz'd, yet could not construe it
By any ridling skill or commune wit.
At last she spyde at that rowmes upper end
Another yron dore, on which was writ
*Be not too bold;* whereto though she did bend
Her earnest minde, yet wist not what it might intend."
*The Faerie Queene*, B. iii. B. xi. stanzas 50, 54.

Another illustration of the present passage of Shakespeare is supplied to me by my friend, the Rev. Canon Harness. "My nurse," he says, "used, with considerable dramatic effect, to tell me in my childhood the following story. A very wicked king had killed his beautiful daughter. The act, from beginning to end, was overseen by one of his courtiers. This person took occasion to relate, as fiction, all the circumstances of the transaction to his master, continually interrupting the tale, as he perceived the conscience of the murderer excited, by the words, '*But it is not so, and it was not so, and God forbid it should be so.*' At last, having brought his tale to its conclusion, he exclaimed, at the same time stabbing the wicked king to the heart, '*But it is so, and it was so; and you are the man that made it so.*'—It is very nearly seventy years since I heard this story, and I may have confused it in some respects with others, of which old nurse had a glorious collection. My impression is—but of that I am not certain—that the wicked king killed his daughter by shutting her up and leaving her to starve inside a Golden Bull which he had made, and that *The Golden Bull* was the name of the story."

**talent** *be a claw, look how he claws him with a talent—If a*, ii. 200: Here the quibble positively requires that the old form *talent* (i.e. *talon*) be retained. (In *The First Part of King Henry IV.* act ii. sc. 4, the earliest quartos and the first three folios have "an eagles *talent;*" and in *Pericles*, act iv. sc. 3, all the old eds. have "thine eagles *talents:*" compare, also, "Or buying armes of the herald, who giues them the Lion without tongue, taile, or *talents.*" Nash's *Pierce Pennilesse his Supplication*, &c., sig. F. ed. 1595:

"The Griffin halfe a bird, and halfe a beast,
Strong-arm'd with mightie beak, *tallents*, and creast."
Baxter's *Sir P. Sidney's Ourania*, 1606, sig. H.

" A second Phœnix rise, of larger wing,
Of stronger *talent*, of more dreadfull beake," &c.
Dekker's *Whore of Babylon*, 1607, sig. F 2 verso.)

**talents** *of their hair*, "*lockets*, consisting of hair platted and set in *gold*" (MALONE), ix. 420.

**Tales**—*The Hundred Merry*, ii. 88: This work—*A C. Mery Talys*—was not known to exist till 1815, when a large portion of an undated edition of it (forming the pasteboard covers of an old volume) was discovered by the Rev. J. J. Conybeare, and reprinted the same year in Singer's *Shakespeare's Jest-Book:* and, a comparatively short time ago, a complete copy of an edition dated 1526 was found in the Royal Library of the University of Göttingen by Dr. Herman Oesterley, who put forth a careful reprint of it in the year 1866. Both the old editions are from the press of Rastell, but differ very considerably in the text. Dr. Oesterley has been at great pains in tracing the sources of these tales: many of them, however, are unquestionably original. The collection, with all its nonsense, is amusing enough; that it should have a sprinkling of indecency was only to be expected.

**tall**, able, bold, stout: *tall fellows*, i. 387, 389; *tall ship*, ii. 374; viii. 159; *as tall a man as any's in Illyria*, iii. 318; *tall fellow*, iii. 173; iv. 213, 391; v. 365; *tall ships*, iv. 131; ix. 135; *tall gentleman*, iv. 354; *Thy spirits are most tall*, iv. 433; *a very tall man*, vi. 414; *yond tall anchoring bark*, viii. 94; *much tall youth*, viii. 293; *a tall young man*, ix. 183; *a taller man than I*, iii. 155 (I may notice that *tall* sometimes conveyed the idea of a good figure; "*Tal*, or semely, *Decens, elegans.*" *Prompt. Parv.;* "A goodly and a comely man, or a *tall* man. *Homo eleganti forma.*" Hormanni *Vulgaria*, sig. G v. ed. 1530).

**tall** *man of his hands—As:* see *hands—As tall*, &c.

**tallow-keech**, iv. 237: see note 50, iv. 237.

**tame** *i' the present peace And quietness of the people, which before Were in wild hurry—His remedies are*, vi. 235: Steevens understands this to mean, His remedies are "*ineffectual* in times of peace like these. When the people were in commotion, his friends might have strove to remedy his disgrace by tampering with them; but now, neither wanting to employ his bravery, nor remembering his former actions, they are unfit subjects for the factious to work upon:" and see note 198, vi. 235.

**tamed** *piece—A flat*, "A piece of wine out of which the spirit is all flown" (WARBURTON), vi. 79.

**tang**, a twang, a ringing bell-like sound: *a tongue with a tang*, i. 231.

**tang**, to twang, to ring out: *let thy tongue tang arguments of state*, iii. 351, 365.

**tanlings**, persons "subject to the tanning influence of the sun" (Nares's *Gloss.*), or embrowned by it, viii. 481.

**tardy**, to delay, to hinder: *But that the good mind of Camillo tardied My swift command*, iii. 446.

**targe** and **target**: *targe and shield*, ii. 242; *targes*, viii. 294, 495; *target*, iv. 237; v. 247; vi. 231; vii. 346; viii. 265; ix. 30; *targets*, v. 467; viii. 345; ix. 11: Though in one passage—see above—Shakespeare makes a distinction between *targe* and *shield*, he probably had no very precise notion concerning the shape and size of the former; and, indeed, we find *targe*, or *target*, variously described by writers on armour and lexicographers: in all other passages our poet uses *targe* and *target* as synonymous with "shield."

**tarre**, to provoke, to incite, to set on, to encourage in an attack, iv. 61; vi. 33; vii. 347.

**tarriance**, a stay, a tarrying, i. 315.

**Tartar**, Tartarus, iii. 352; iv. 439.

**task**, to keep busy, to occupy: *task our thoughts*, iv. 417; *task his thought*, iv. 428; *tasking of their minds*, i. 441.

**task**, to challenge: *I task thee to the like*, iv. 165.

**task**, to tax: *task'd the whole state*, iv. 279.

**tasking**, a challenging: *How show'd his tasking?* iv. 288.

**tassel-gentle**, properly *tiercel-gentle*, the male of the goshawk, vi. 408 ("Tiercelet. *The Tassell, or male of any kind of Hawke, so tearmed, because he is, commonly, a third part lesse then the female.*" Cotgrave's *Fr. and Engl. Dict.*: "*Tiercell, Tercell*, or *Tassell*, is the general name for the Male of all large Hawks." R. Holme's *Academy of Armory and Blazon*, B. ii. c. xi. p. 240): This bird is said to have been called *gentle* on account of its tractable disposition, and the facility with which it was tamed.

**taste**, a trial: *an essay or taste of my virtue*, viii. 19.

**taste** *to him—Who did?* iv. 92; *Even he that led you to this banquet shall Taste to you all*, ix. 214: Allusions to the royal *taster*, whose office it was to *give the say* (*Prælibare*)—to taste and declare the goodness of the wine and dishes.

**taste**, to try, to prove: *Taste your legs*, iii. 356; *to taste their valour*, iii. 371; *let me taste my horse*, iv. 273.

("Though nought will be woon here, I say, yet yee can
*Taste* other kinsmen, of whom yee may get," &c.
John Heywood's *Dialogue on Prouerbs*, Part First, *Workes*, sig. D 3, ed. 1598:

"I thinke it good to *taste* you with a motion,
That no way can displease you."
Thomas Heywood's *Fair Maid of the West*, First Part, p. 42, ed. 1631.)

**taste,** *is Lepidus but so—And, in some,* vii. 169: "'In some taste' is another way of saying, not 'in some sense,' but 'in some measure or degree'" (CRAIK).

**tatter'd** *battlements,* iv. 155: see note 80, iv. 155 ("Boswell suggested that *tottered* [the spelling of the two earliest quartos] was put for *tottering* .... if the battlements were *tottering,* they would have been no very good defence for the king." COLLIER).

**tattering** *colours clearly up—And wound our,* iv. 90: see note 139, iv. 90.

**Taurus?** *&c.—Were we not born under,* iii. 321: "Alluding to the medical astrology still preserved in almanacs, which refers the affections of particular parts of the body to the predominance of particular constellations" (JOHNSON): In Arthur Hopton's *Concordancy of Yeares,* 1615, "1. We have an Adonis-like figure, surrounded by the twelve signs of the zodiac. Taurus claps his hoof on the *neck* of the said figure to denote his government of that part. Sagittarius, Capricornus, Aquarius, and Pisces, intimate, by various pictorial devices, their influence over the lower limbs. 2. In the calendar which precedes the aforesaid figure, we are assured that Taurus 'gouerneth the *necke, throat,* and *voyce;*' and, moreover, that it is a 'fortunate signe in most things.' The above facts, or reputed facts, serve to illustrate the characters of the two renowned knights. Sir Toby, who is a merciless wit, artfully draws in Sir Andrew to betray his ignorance, and then misleads him by a confident, 'No, sir; it is legs and thighs'—in order to make him give proof of his boastful pretension, 'Faith, I *can* cut a caper!'" (BOLTON CORNEY, in *Notes and Queries,* Sec. Series, vol. vii. p. 400.)

**tawdry-lace,** a sort of ornament worn by women, generally round the neck,—a rustic necklace; said to have its name from Saint Audrey (Etheldreda), iii. 471. ("*Tawdry lace* is thus described in Skinner by his friend Dr. Henshawe: '*Tawdry lace,* (*i.e.*) astrigmenta, fimbriæ, seu fasciolæ, emtæ nundinis fano Sanctæ Etheldredæ celebratis; Ut recte monet Doc. Th. H.' *Etymol.* in voce." T. WARTON.)

**tawny** *coats,* v. 17, 18, 19, 46: the dress of persons belonging to the ecclesiastical courts, and of the retainers of a bishop.

**taxation,** censure, satire, invective: *whipped for taxation,* iii. 12.

**taxing,** censure, satire, invective, iii. 39.

**teen,** grief, trouble, vexation, i. 201; ii. 209; v. 415; vi. 387; ix. 250, 419.

**teeth**—*Did it from his,* viii. 310: This expression, not understood by Steevens, is rightly explained, "to appearance only, not seriously," by Pye, who also cites from Dryden's *Wild Gallant,* "I am confident she is only angry *from the teeth* outwards."

**Telamon** *for his shield—More mad Than,* "*i.e.* than Ajax Telamon for the armour of Achilles, the most valuable part of which was the shield" (STEEVENS), viii. 351.

**tell,** to count: *One:—tell,* i. 218; *Tell the clock there,* v. 455; *as thou canst tell in a year,* viii. 50.

**tell** *ten,* ix. 166: She means—if he cannot *count ten,* he is, as she has just pronounced him to be, a fool. ("There are many [among the American tribes] who cannot reckon farther than three; and have no denomination to distinguish any number above it." Robertson's *Hist. of America,* vol. i. p. 310, ed. 1777, 4to.)

**tell**—*I cannot,* I cannot tell what to think of it, what to make of it, iii. 115, 167, 176; iv. 318, 431; v. 351; vi. 263 (This expression has been frequently misunderstood: yet it is common enough; so Greene; "*I cannot tell,* they preach faith, faith, and say that doing of almes is papistry," &c. *Quip for an Vpstart Courtier,* sig. F 4, ed. 1620.)

**temper,** temperament, constitution: *A man of such a feeble temper,* vii. 113.

**temper,** to mould, to work, to fashion: *When you may temper her,* i. 329; *And temper him, with all the art I have, To,* &c., vi. 345; *I have him already tempering between my finger and my thumb, and shortly will I seal with him,* iv. 378; *What wax so frozen but dissolves with tempering?* ix. 242; *That tempers him to this extremity,* v. 337.

**temper,** to compound, to form by mixture: *The poison of that lies in you to temper,* ii. 96; *a poison, I would temper it,* vi. 447; *To temper poisons for her,* viii. 504 (where, according to Mr. Collier, *temper* does not mean merely to prepare or compound, but render them of a peculiar strength); *a poison temper'd by himself,* vii. 434.

**temper,** to work together to a proper consistence: *temper clay with blood of Englishmen,* v. 158; *with this hateful liquor temper it,* vi. 358; *cast you, with the waters that you lose, To temper clay,* viii. 33.

**temper** *with the stars,* "conform their temper to their destiny" (JOHNSON), "accept their destiny without complaint" (STAUNTON), v. 302.

**temperance,** temperature: *of subtle, tender, and delicate temperance,* i. 219: on the immediately following speech, *Temperance was a delicate wench,* Steevens observes that "in the puritanical times it was usual to christen children from the titles of religious and moral virtues."

**temple**—*First, forward to the,* ii. 353: As these words completely puzzled Mr. Keightley, who felt confident that "*temple*" should be altered to "table" (see *Notes and Queries,* Third Series, vol. iv. p. 121), I may observe that the Prince of Morocco was to go "for-

ward to the temple," there to take the oath required from each of Portia's suitors before the trial of the caskets: this is to be gathered from the rest of the passage;

> "*Por.* You must take your chance;
> And either not attempt to choose at all,
> Or swear before you choose,—if you choose wrong,
> Never to speak to lady afterward
> In way of marriage: therefore be advis'd.
> *Mor.* Nor will not. Come, bring me unto my chance.
> *Por. First, forward to the temple:* after dinner
> Your hazard shall be made:"

and it becomes perfectly certain from the dialogue between Portia and the Prince of Arragon in act ii. sc. 8;

> "*Por.* Behold, there stand the caskets, noble prince, &c.
> *Ar.* I am enjoin'd by oath t' observe three things:—
> First, never to unfold to any one
> Which casket 'twas I chose; next, if I fail
> Of the right casket, never in my life
> To woo a maid in way of marriage; lastly,
> If I do fail in fortune of my choice,
> Immediately to leave you and be gone.
> *Por.* To these injunctions every one doth swear
> That comes to hazard for my worthless self.
> *Ar.* And so have I address'd me," &c.—

which concluding words Steevens rightly explains, "I have prepared myself by the same ceremonies:" "The temple" we may suppose to have been somewhere in the grounds of Portia at Belmont; but Shakespeare doubtless troubled himself no more about its exact locality than he did about the impropriety of a Moorish prince taking an oath in a Christian place of worship.

**temporary** *meddler*, "one who introduces himself, as often as he can find opportunity, into other men's concerns" (HENLEY), i. 543.

**temptation,** *Where prayers cross—For I Am that way going to*, i. 488: "The petition of the Lord's Prayer, 'lead us not into temptation,' is here considered as crossing or intercepting the onward way in which Angelo was going; this appointment of his for the morrow's meeting being a premeditated exposure of himself to temptation, which it was the general object of prayer to thwart" (HENLEY).

**ten** *bones—By these*, By these fingers, v. 124.

**ten** *commandments—My*, The nails of my fingers, v. 123.

**ten** *groats is for the hand of an attorney—As fit as*, iii. 229: This sum, three shillings and fourpence, was formerly his fee.

**ten** *groats too dear*—Groom. *Hail, royal prince!* K. Rich. *Thanks, noble peer; The cheapest of us is*, iv. 192: "It must be recollected that *royals* and *nobles* were names of coins" (BOSWELL): see *royal* and second *noble* in the present Glossary.

**ten** *masts at each*, viii. 95: see note 101, viii. 95.

**ten** [godfathers] *more—Thou shouldst have had,* "*i.e.* a jury of *twelve* men, to condemn thee to be hanged" (THEOBALD), ii. 408.

**tench**—*I am stung like a,* iv. 222 : see *loach,* &c.

**tender,** regard, kind concern, care : *And show'd thou mak'st some tender of my life,* iv. 294 ; *in the tender of a wholesome weal,* viii. 30.

**tender,** "dear, the object of tenderness and care" (MALONE) : *Whose life's as tender to me as my soul,* i. 350.

**tender,** to regard, to esteem, to take care of, to have consideration for, to look upon with kindness or affection : *And how does your content Tender your own good fortune?* i. 227 ; *I thank you, madam, that you tender her,* i. 344 ; *He shall not die, so much we tender him,* ii. 58 ; *By my life, I do; which I tender dearly,* iii. 84 ; *tender well my hounds,* iii. 100 ; *But we our kingdom's safety must so tender,* iv. 440 ; *I tender so the safety of my liege,* v. 157 ; *As well I tender you and all of yours!* v. 383 ; *I tender not thy beauteous princely daughter!* v. 435 ; *Tender yourself more dearly,* vii. 318 ; *Tender my suit,* ix. 287 ; *Tendering my ruin* ("Watching me with tenderness in my fall," JOHNSON), v. 76.

**tender-hefted,** viii. 54 : "*Hefted* seems to mean the same as *heaved. Tender-hefted, i.e.* whose bosom is agitated by tender passions" (STEEVENS) : compare *hefts.*

**tenner,** tenour (so written for the rhyme), ix. 168.

**tent,** a roll of lint for searching or cleansing a wound or sore, a probe : *the tent that searches To the bottom of the worst,* vi. 38 ; *Who keeps the tent now* (quibbled upon), vi. 102 ; *Nor tent to bottom that,* viii. 446.

**tent,** to search with a tent, to probe (see the preceding article) : *And tent themselves with death,* vi. 161 ; *You cannot tent yourself,* vi. 201 ; *I'll tent him to the quick,* vii. 355.

**tent** *in my cheeks—The smiles of knaves,* vi. 211 : Here, says Johnson, "to *tent* is to take up residence ;" which, I believe, is the right explanation, though Mr. Grant White gives a very different one.

**tents,** *and canopies—Costly apparel,* iii. 140 : Here *tents* has been explained "hangings."

**tercel,** *for all the ducks i' the river—The falcon as the,* vi. 59 : see *tassel-gentle :* "Pandarus means that he'll match his niece against her lover for any bet. The *tercel* is the *male* hawk ; by the *falcon* we generally understand the *female*" (THEOBALD) : "Mr. M. Mason observes, that the meaning of this difficult passage is, 'I will back the falcon against the tiercel,—I will wager that the falcon is *equal* to the tiercel'" (STEEVENS).

**Tereus,** &c.—*Some,* vi. 311 : "Tereus having ravished Philomela his wife's sister, cut out her tongue, to prevent a discovery" (MALONE).

**Termagant**—*Whipped for o'erdoing*, vii. 362 : *Termagant* (a Saracen deity, at least such according to the crusaders and the old romance-writers) was, like Herod, along with whom Shakespeare here mentions him, a character in our early Miracle-plays.

**terminations**, words, terms, ii. 92.

**termless**, beyond the power of *terms* or words to describe justly, ix. 416.

**test**—*overt*, "open proofs, external evidence" (JOHNSON), viii. 145.

**testament** *of bleeding war—The purple*, iv. 156 : "I believe our author uses the word *testament* in its legal sense. Bolingbroke is come to open the testament of war, that he may peruse what is decreed there in his favour. *Purple* is an epithet referring to the future effusion of blood" (STEEVENS).

**tested** *gold*, gold brought to the test, pure, i. 488.

**tester**, a coin, the value of which in Shakespeare's days was sixpence, i. 373 ; iv. 360. (The word was variously written,—*teston*, *tester*, *testern*, *testril*,—and derived from a silver French coin named *teston*, because it had the king's head (*teste*) on it.)

**testerned** *me*, give me a *testern*, i. 286 : see the preceding article.

**testimonied**, witnessed, tested, tried, i. 513.

**testril**, a sixpence, iii. 336 : see *tester*.

**tetchy**, touchy, peevish, fretful, v. 428 ; vi. 10, 388.

**tetter**, to infect with tetter, scab, scurf, vi. 193.

**Tewksbury** *mustard*, iv. 344 : It "was famous very early. Shakespeare speaks only of its thickness, but others have celebrated its pungency." Nares's *Gloss.*

**than**, a form of *then*, for the sake of the rhyme ; *and than Retire again*, ix. 314.

**thane**, "a title of honour, used among the ancient Scots, which seems gradually to have declined in its signification" (Jamieson's *Etym. Dict. of the Scottish Language*, where much will be found concerning the term), vii. 207, 210 (three times), 211 (twice), 213 (eight times), 218, 219, 221, 231, 233, 262 ; *thanes*, vii. 216, 282, 284, 291, 293.

**thanking**, thanks, iii. 260 ; *thankings*, i. 538 ; vi. 450 ; viii. 510.

**tharborough**, a corruption of *thirdborough* (quod vide), ii. 165.

**thatch** *your poor thin roofs With burdens of the dead*, vii. 70 : When our author wrote this play, the wearing of false hair was in high fashion among ladies : compare his lxviii$^{th}$ Sonnet.

**their** *high wrongs I am struck to the quick—Though with*, Though with the high wrongs done by them to me, &c., i. 264 ; *that their*

*punishment Might have the freer course*, that the punishment inflicted by Cornwall and Regan on Gloster might, &c., viii. 88: see note 131, i. 268.

**then**—*I thought so*, viii. 239: "*i.e.* at the instant when she gave Desdemona's handkerchief to Iago: for even *then* Emilia appears to have suspected it was sought after for no honest purpose, and therefore asks her husband, 'What will you do with it?' &c." (STEEVENS).

**theoric**, a theory, iii. 279; iv. 416; viii. 133.

**thews**, muscular strength, bodily vigour, iv. 359; vii. 122, 314 ("*Thews* . . . qualifications or qualities, bodily or mental." Richardson's *Dict.*: "In all the three passages by *thews* Shakespeare means unquestionably brawn, nerves, muscular vigour." CRAIK).

**thick**, in quick succession, rapidly: *As thick as hail*, vii. 211; *Why do you send so thick?* viii. 272; *Weak words, so thick come in his poor heart's aid*, &c., ix. 325; *My heart beats thicker than a feverous pulse*, vi. 59; *thick-coming fancies*, vii. 284.

**thick**—*Speak*: see *speak thick.*

**thick-pleached**, thickly interwoven, ii. 82: see *pleached.*

**thick-skin**, a numskull, a lout, i. 435; ii. 291.

**think**, *and die*, give way to *thought* or melancholy and die, viii. 326: see *thought.*

**think** *scorn*, to disdain: *I think scorn to sigh*, ii. 170; *these lovers think no scorn*, ii. 320; *the nobility think scorn*, v. 183; *their blood thinks scorn* (is indignantly impatient), viii. 483.

**thinks't** *thee*, vii. 425: see note 150, vii. 425.

**thirdborough**, iii. 99: "The office of *thirdborough* is the same with that of *constable*, except in places where there are both, in which case the former is little more than the constable's assistant" (RITSON).

**thirds** *his own worth . . . When that his action's dregg'd with mind assur'd, 'Tis bad he goes about?—What man*, ix. 124: "The meaning is, what man can exert a third part of his powers when his mind is clogged with a consciousness that he fights in a bad cause, &c.?" (MASON.)

**this**, used for *thus*: *What am I, that thou shouldst contemn me this?* viii. 246.

**Thomas** *Tapster*, i. 465: "Why does she [Mistress Overdone] call the clown by this name, when it appears from his own showing that his name was *Pompey?* Perhaps she is only quoting some old saying or ballad" (DOUCE): No; *Thomas* or *Tom* was the name commonly applied to a *tapster*; for the sake of the alliteration, it would seem: see the passage cited from Greene under *froth and lime.*

**thought,** melancholy: *that was begot of thought,* iii. 72; *take thought and die for Cæsar,* vii. 132; *the pale cast of thought,* vii. 358; *Thought and affliction,* vii. 402; *but thought will do't,* viii. 343 (To this sense of *thought* Malone refers *She pin'd in thought,* iii. 346; but, as Douce observes, "melancholy" occurs in the next line).

**thought-executing,** "Doing execution with rapidity equal to thought" (JOHNSON), viii. 62.

**thou'rt,** thou wert: *be quick, thou'rt best,* i. 212.

**"thou'st"** *him,* iii. 360: To "*thou*" any one, except persons of very inferior condition, was formerly considered as a mark of insult.

**thread** *of mine own life—A,* i. 251: see note 94, i. 251: In a volume which I published in 1853, I observed; "In case any future editor should still be inclined to make Prospero term Miranda 'a *third* of his life' (the folio having here 'third'=thrid, thread), it may be well to remark, that in the language of poetry, from the earliest times, a beloved object has always been spoken of, not as the *third,* but as the HALF of another's life or soul: so Meleager, ἀμισύ μευ ψυχῆς; and Horace, *animæ dimidium meæ.*" [1866. So, too, in prose; "But when I came againe to my selfe, and saw my selfe alone in that Galley, and the other steering a contrary course, and gone cleane out of sight from us, carrying away with them *the one halfe of my soule* [Leonisa], or, to say better, all of it, my heart was clouded anew," &c. Mabbe's translation of Cervantes's *Exemplarie Novells, The Liberall Lover,* p. 125, ed. 1640.] This remark, however, which I still think holds good against the reading of the folio, had no weight with the late Joseph Hunter (a lover of subtleties), who, in a printed Letter addressed to me, defended that reading, attaching to it a ridiculously forced meaning: nor has my remark had any influence on the Cambridge Editors, who retain here the misprint, or rather the old spelling (due to some scribe probably), "third."

**thread** *and thrum,* ii. 326: "An expression borrowed from weaving; the *thread* being the substance of the warp, the *thrum,* the small tuft beyond, where it is tied." Nares's *Gloss.*

**Thracian** *fatal steeds—The,* v. 296: "We are told by some of the writers on the Trojan story, that the capture of these horses was one of the necessary preliminaries to the fate of Troy" (STEEVENS).

**Thracian** *poet's feet—At the,* Orpheus, vi. 312.

**Thracian** *tyrant—The,* Polymestor or Polymnestor, vi. 280: see note 6, vi. 280.

**thrasonical,** boastful (from *Thraso*), ii. 218; iii. 83.

**Three**—*The picture of We,* iii. 336: "Shakespeare had in his thoughts a common sign, in which two wooden heads are exhi-

bited with this inscription under it, '*We three* loggerheads be.' The spectator or reader is supposed to make the third" (MALONE): "The original picture, or sign as it sometimes was, seems to have been two fools. . . . Sometimes, as Mr. Henley has stated, it was two asses" (DOUCE).

**"three-farthings** *goes!—Look, where,"* iv. 9: An allusion to the three-farthing silver pieces of Queen Elizabeth, which were very thin, and had the profile of the sovereign with a rose at the back of her head: and we must remember that in Shakespeare's time sticking roses in the ear was a court-fashion.

**three-hooped** *pot—The:* see *hoops*, &c.

**three-inch** *fool*, a fool three inches long (alluding to Grumio's diminutive size, iii. 155.

**three-man** *beetle—fillip me with a*, iv. 319: "A diversion is common with boys in Warwickshire and the adjoining counties, on finding a toad, to lay a board about two or three feet long, at right angles, over a stick about two or three inches diameter. Then placing the toad at one end of the board, the other end is struck by a bat or large stick, which throws the creature forty or fifty feet perpendicular from the earth, and its return in general kills it. This is called *Filliping the Toad.*—A *three-man beetle* is an implement used for driving piles; it is made of a log of wood, about eighteen or twenty inches diameter, and fourteen or fifteen inches thick, with one short and two long handles. A man at each of the long handles manages the fall of the beetle, and a third man, by the short handle, assists in raising it to strike the blow. Such an implement was, without doubt, very suitable for *filliping* so corpulent a being as Falstaff" (JOHNSON, the architect).

**three-man** *songmen*, singers of songs in three parts, iii. 458.

**three-nook'd**, "Having three corners or angles" (*Craven Gloss.*): *the three-nook'd world*, viii. 342. (Compare, in the concluding speech of *King John*, "Come the *three corners of the world* in arms," &c.)

**three-pence** *bow'd would hire me—A*, v. 507: An allusion, as Mr. Fairholt observes, to the old custom of ratifying an agreement by a bent coin: but there were no three-pences so early as the reign of Henry VIII.

**three-pile**, three-piled velvet, velvet of the richest and costliest kind, iii. 457.

**three-piled**, used metaphorically; see the preceding article: *thou'rt a three-piled piece*, i. 463; *Three-pil'd hyperboles*, ii. 237: In the former passage *three-piled* seems to mean "first-rate," but with a quibbling allusion; see *piled:* in the second passage *Three-piled* is equivalent to "high-flown."

**threne**, a funeral song, a dirge, ix. 446.

**thrice-crowned** *queen of night*, iii. 44: "Alluding to the triple character of Proserpine, Cynthia, and Diana" (JOHNSON).

**thrice-repured,** thrice-repurified=thrice purified, vi. 58.

**throng**—*A short knife and a*, Go and cut purses in a crowd (purses being formerly worn at the girdle), i. 389: compare *Nor cutpurses come to throngs*, viii. 64.

**thronged,** crowded, pressed: *earth is throng'd By man's oppression* ("The earth is oppressed by the injuries which crowd upon her," BOSWELL), ix. 10; *A man throng'd up* (pressed up, drawn together, shrunk up?) *with cold*, ix. 28; *Here one, being throng'd, bears back*, ix. 314.

**throstle,** the thrush (properly the song-thrush), ii. 288, 344.

**throughfare,** a thoroughfare, vii. 641; *throughfares*, ii. 367.

**throughly,** thoroughly, i. 246, 290, 377, 546; ii. 128, 401; iii. 173, 425; v. 558; vii. 400; viii. 107, 424, 457.

**throw**—*You can fool no more money out of me at this*, iii. 385: Here perhaps *throw* is used with a quibble,—the word meaning both "a throw of the dice" and "time" (the latter signification being common in our earliest poets).

**thrum:** see *thread and thrum.*

**thrummed** *hat*, a hat composed of weaver's *thrums* (see *thread and thrum*) or of very coarse woollen cloth, i. 427.

**thumb** *at them—I will bite my*: see *bite my thumb*, &c.

**thump,** *then, and I flee*, ii. 185; *thumped him with thy bird-bolt*, ii. 204: "*Thumping* was a technical term in shooting, applied to the stroke of the bullet or arrow" (HALLIWELL).

**thunder-stone,** vii. 121; viii. 473; *Are there no stones in heaven But what serve for the thunder?* viii. 241: "*Thunder-stone.* The same as thunderbolt; both formed upon an erroneous fancy, that the destruction occasioned by lightning was effected by some solid body." Nares's *Gloss.*: "The thunder-stone is the imaginary product of the thunder, which the ancients called *Brontia*, mentioned by Pliny (*N. H.* xxxvii. 10) as a species of gem, and as that which, falling with the lightning, does the mischief. It is the fossil commonly called the Belemnite, or Finger-stone, and now known to be a shell" (CRAIK).

**thwart,** perverse, viii. 33.

**Tib,** a low, common woman ("A tib, *mulier sordida.*" Coles's *Lat. and Engl. Dict.*), iii. 229; ix. 83.

**tice,** to entice, iii. 420; *tic'd*, vi. 302.

**tick-tack,** properly, a game at tables, a sort of backgammon, i. 468: "'Jouer au *tric-trac*' is used in French in a wanton sense"

(MALONE). (In Weaver's *Lusty Juuentus*, Hipocrisye, seeing Lusty Juuentus kiss Abhominable Lyuing, says,

> "What a hurly burly is here!
> Smicke smacke, and all thys gere!
> You well [will] to *tycke take*, I fere,
> Yf thou had tyme." Sig. D i verso, ed. 4to, n. d.)

**tickle**, tottering, unsteady: *thy head stands so tickle on thy shoulders*, i. 468; *the state of Normandy Stands on a tickle point*, v. 112.

**tickle-brain**, a cant name for a species of strong liquor, iv. 242.

**tickled** *o' the sere*: see *sere—The clown*, &c.

**tide**—*Even at the turning o' the*, iv. 441: "It has been a very old opinion, which Mead, *De imperio solis*, quotes as if he believed it, that nobody dies but in the time of ebb: half the deaths in London confute the notion; but we find that it was common among the women of the poet's time" (JOHNSON).

**tide** *of times—In the*, "In the course of times" (JOHNSON), vii. 156.

**tides**, times: *high tides* ("solemn seasons, times to be observed above others," STEEVENS), iv. 37; *he keeps his tides well* (with a quibble), vii. 18.

**tidy**, in good condition, plump, iv. 344.

**tied** *were lost—It is no matter if the*, i. 301: Boswell traces this quibble to Heywood's *Three Hundred Epigrams;*

> "The *tide* tarieth no man, but here to scan,
> Thou art *tide* so, that thou taryest euery man."
> *Ep.* 170, sig. O 4, *Workes*, 1598.

**Tiger**—*Master o' the*: see *Aleppo*, &c.

**tight**, adroit, alert: *my queen's a squire More tight at this than thou*, viii. 339.

**tightly**, adroitly, alertly, smartly: i. 373, 399.

**tike**, a dog, a cur: *Base tike* (as a term of reproach), iv. 431; *bobtail tike*, viii. 76.

**tilly-fally**: see the next article.

**tilly-vally**, iii. 338: An interjection of contempt: its etymology is quite uncertain; Steevens would derive it from the Latin *titivilitium;* according to Douce, it is properly a hunting phrase borrowed from the French: The Hostess corrupts it to *tilly-fally*, iv. 339.

**tilth**, land tilled, cultivated, prepared for sowing: *Bourn, bound of land, tilth, vineyard, none*, i. 222; *Our corn's to reap, for yet our tilth's to sow*, i. 521.

**tilth**, tillage: *Expresseth his full tilth and husbandry*, i. 472.

**time** *and the hour*, vii. 214 : A pleonastic expression not unfrequent in our early writers : see note 20, vii. 214.

**Time** *Goes upright with his carriage*, i. 263 : "Alluding to one carrying a burden. This critical period of my life proceeds as I could wish. Time brings forward all the expected events, without faltering under his burden" (STEEVENS).

**timeless**, untimely, i. 316; iv. 164; v. 168, 325, 344; vi. 308, 479; *timeless-cruel*, v. 92.

**timely**, early : *to call timely on him*, vii. 233; *too timely shaded*, ix. 432; *timelier than my purpose*, viii. 295.

**timely-parted** *ghost—A*, v. 167 : Here, as frequently in our early writers, the word *ghost* signifies "a dead body :" "A *timely*-parted ghost means a *body* that has become inanimate in the common course of nature; to which violence has not brought a *timeless* end. The opposition is plainly marked afterwards by the words 'As guilty of Duke Humphrey's *timeless death*'" (MALONE) : "It has been very plausibly suggested that *timely* signifies *in proper time*, as opposed to *timeless*; yet in this place it seems to mean *early, recently, newly*" (DOUCE). (That the word *ghost* continued to be used in the sense of "dead body" long after Shakespeare's days is shown by the following lines;

> "What stranger who had seen thy shriv'led skin,
> Thy thin, pale, gastly face, would not have been
> Conceited he had seen a *ghost* i' th' bed,
> New risen from the grave, not lately dead!"
> *An Elegie on the death of Mr. Frear*, &c., Hookes's *Amanda*, 1653, p. 207 [107].)

**time-pleaser**, "one who complies with prevailing opinions whatever they be" (Johnson's *Dict.*), iii. 341; *Time-pleasers*, vi. 192.

**tinct**, colour, dye, stain : *As will not leave their tinct*, vii. 382; *blue of heaven's own tinct*, viii. 415.

**tinct**, tincture, the grand elixir of the alchemists : *the tinct and multiplying medicine*, iii. 298; *that great medicine hath With his tinct gilded thee*, viii. 271 (see *medicine hath With*, &c.).

**tinctures**, *stains—Great men shall press For*, vii. 140 : "*Tinctures* and *stains* are understood both by Malone and Steevens as carrying an allusion to the practice of persons dipping their handkerchiefs in the blood of those whom they regarded as martyrs. And it must be confessed that the general strain of the passage, and more especially the expression 'shall *press* for tinctures,' &c., will not easily allow us to reject this interpretation. Yet does it not make the speaker assign to Cæsar by implication the very kind of death Calphurnia's apprehension of which he professes to regard as visionary? The pressing for tinctures and stains, it is true, would be a confutation of so much of Calphurnia's dream as seemed to imply that the Roman people would be delighted with his death;

'Many lusty Romans
Came smiling, and did bathe their hands in it.'

Do we refine too much in supposing that this inconsistency between the purpose and the language of Decius is intended by the poet, and that in this brief dialogue between him and Cæsar, in which the latter suffers himself to be so easily won over,—persuaded and relieved by the very words that ought naturally to have confirmed his fears,—we are to feel the presence of an unseen power driving on both the unconscious prophet and the blinded victim?" (CRAIK.)

**tire**, to pull, to tear, to seize eagerly, to feed ravenously; often used metaphorically (a term in falconry, and frequently applied to other birds of prey, as well as to hawks: Fr. *tirer*): *Tire on the flesh of me and of my son*, v. 235; *And in his will his wilful eye he tir'd* ("glutted," STEEVENS), ix. 284; *Tires with her beak on feathers, flesh, and bone*, ix. 225; *disedg'd by her That now thou stir'st on*, viii. 445; *Upon that were my thoughts tiring*, vii. 55.

**tire**, to attire: *the tired horse* (the horse adorned with ribbons or trappings), ii. 202: Farmer chose to fancy that Bankes's horse (see *horse—The dancing*) is here alluded to.

**tire**, an attire, a dress: *in that tire Shall Master Slender steal my Nan away*, i. 435.

**tire**, a head-dress: *If I had such a tire*, i. 345; *any tire of Venetian admittance*, i. 409; *I like the new tire within*, ii. 117; *my tires and mantles*, viii. 288.

**tire** *about you—Rich*, ix. 53: qy. does *tire* here mean bed-clothes (στρώματα)?

**tire valiant**—*The*, Some sort of fanciful head-dress, i. 409.

**tiring-house**, attiring-house,—dressing-room of a theatre, ii. 285.

**tithing** *to tithing—From*, viii. 71: "A *tithing* is a division of a place, a district; the same in the country as a ward in the city" (STEEVENS).

**title-leaf**—*Like to a*, iv. 308: "In the time of our poet, the title-page to an elegy, as well as every intermediate leaf, was totally black" (STEEVENS): He means, I believe, that the title-page exhibited the title in white letters on a black ground: the intermediate leaves were, of course, quite black.

**to**, a prefix very common in our earliest writers: *And, fairy-like, to-pinch the unclean knight*, i. 434; *And all to-topple*, ix. 53; *the gods to-bless your honour!* ix. 79; *It was not she that call'd him all to-naught*, ix. 256: "*To*, in composition with verbs, is usually augmentative, but sometimes pleonastic." Madden's *Glossary* to *Havelok the Dane*: In such sentences when *all* precedes *to*, some editors print *all-to*; but wrongly: "It is a mistake to suppose that in

these instances *all* is coupled with *to*, and that it becomes equivalent to *omnino* from being thus conjoined. It would have this sense quite as much if *to* did not follow; as, *all tattered and torn, all forlorn;* and it is no more coupled with *to* than with *be* in *all besmeared.* In such expressions as *all to torne, all to broke,* the *to* is connected with the following participle as a prefix; and frequently occurs without being preceded by *all,* not only in old English writers, but in Anglo-Saxon and in other Teutonic dialects." R. T. in Boucher's *Glossary of Arch. and Prov. Words,* sub "All" (Compare, among many parallel passages which might be cited, the following;

"All *to-ragged* and *to-rente*
. . . . . .
He was all *to-bledde* with blode.
. . . . . .
Tyll bothe his shynnes he all *to-brest.*"
*The Frere and the Boye,* Ritson's *Anc. Pop. Poetry,* pp. 45, 54, ed. 1833:

"but did them all *to-draw* and hang
. . . . . .
and all *to-torne* both lime and stone."
*Merline,* in Percy's Folio Ms., printed for the Early English Text Society, vol. i. pp. 434, 436).

**to,** compared with: *There is no woe to his correction, Nor to his service no such joy on earth!* i. 307; *much too little . . . . to his great worthiness,* ii. 176; *undervalu'd to Cato's daughter,* ii. 342; *undervalu'd to tried gold,* ii. 367; *To the dark house and the detested wife,* iii. 241; *No way to that, for weakness, which she enter'd,* v. 52; *these are but switches to 'em,* v. 569; *to this preservative, of no better report,* &c., vi. 169; *Impostors to true fear,* vii. 251; *no life to ours,* viii. 439.

**to,** in addition to: *to his shape, were heir to all this land,* iv. 9; *Fierce to their skill, and to their fierceness valiant,* vi. 7; *to that dauntless temper of his mind,* vii. 242.

**to,** the exclamation of ploughmen to their draught-oxen: *to, Achilles! to, Ajax! to!* vi. 37.

**toad,** *ugly and venomous, wears yet a precious jewel in his head—The,* iii. 24, 25: The belief that the head of the toad contained a stone possessing great medicinal virtues was among the vulgar errors of Shakespeare's time: this might be shown by many quotations from our early writers, who treat the subject with perfect seriousness: the "precious jewel" in question was known by the name of the *toad-stone.*

**toast,** bread scorched and put into liquor: *put a toast in't,* i. 418; *a toast for Neptune,* vi. 21.

**toasts-and-butter,** iv. 274: "This term of contempt is used in Beaumont and Fletcher's *Wit without Money* [act iv. sc. 2]; 'They love young *toasts and butter,* Bowbell suckers'" (STEEVENS).

**tod**, twenty-eight pounds of wool: *every tod yields*, &c., iii. 458.

**tods**—*Every 'leven wether*, Every eleven wethers produce a tod, that is, twenty-eight pounds, of wool, iii. 458.

**toge**, a gown, a robe (Lat. *toga*), vi. 184.

**toged**, gowned, robed, viii. 133.

**token'd** *pestilence—The*, The spotted pestilence (spots on the body, which denoted the infection of the plague, being called *tokens*), viii. 320: compare *death-tokens of't—The*, and *Lord's tokens—The*.

**toll**, to take toll, to collect, iv. 39.

**toll** *him*, iii. 299: see note 210, iii. 299.

**Tom** *Drum—Good:* see *Drum's entertainment—John*.

**Tom** *o' Bedlam*, viii. 21; *Bedlam beggars*, viii. 47; *poor Tom*, viii. 48, 67, 68 (twice), 70, 71, 75, 76, 84 (twice), 85; *Tom's a-cold*, viii. 68, 69, 71, 84; *the Bedlam*, viii. 81; *poor mad Tom*, viii. 83: Toms o' Bedlam, or Poor Toms, or Bedlams, or Bedlam beggars, or Abraham-men, were sturdy vagabonds, who, in the days of Shakespeare, were to be found in various parts of England: "These Abraham men be those that fayn themselues to haue bene mad, and haue bene kept either in Bethelem, or in some other pryson a good time, and not one amongst twenty that euer came in prison for any such cause: yet will they say how pityously and moste extremely they haue bene beaten and dealt withall. Some of these be mery and very pleasaunt, they will daunce and sing, some others be as colde and reasonable to talke withall. These begge money, eyther when they come at farmoures houses, they will demaund baken, eyther cheese, or wool, or any thinge that is worth money, and if they espye small company within, they will with fierce countenance demaunde somewhat. Where for feare the maydes will giue them largely to be ryd of them," &c. Harman's *Caueat or Warening for Common Cursetors*, &c., 1573, cap. ix. p. 29, reprint 1814: "Of all the mad rascalls (that are of this wing) the Abraham-man is the most phantastick: The fellow (quoth this old Lady of the Lake vnto me) that sat halfe naked (at table to day) from the girdle vpward, is the best Abraham-man that euer came to my house, & the notablest villaine: he sweares he hath bin in Bedlam, and will talke frantickly of purpose; you see pinnes stuck in sundry places of his naked flesh, especially in his armes, which paine hee gladly puts himselfe to (beeing indeede no torment at all, his skin is either so dead with some fowle disease, or so hardned with weather), onely to make you beleeue he is out of his wits: he calls himselfe by the name of *Poore Tom*, and coming neere any body, cryes out, *Poore Tom is a cold*. Of these Abraham men some be exceeding mery, and doe nothing but sing songs, fashioned out of their owne braines; some will dance, others will doe nothing but either laugh or weepe; others are dogged and so sullen both in looke and speech, that spying but

small company in a house, they boldly and bluntly enter, compelling the seruants through feare to giue them what they demaund, which is commonly bacon, or some thing that will yeelde ready money. The Vpright-man and the Rogue are not terribler enemies to poultry ware than *Poore Tom* is." Dekker's *Belman of London*, &c., sig. D 2, ed. 1608: The following account from Aubrey's unpublished *Natural History of Wiltshire* was, I believe, first cited by D'Israeli in his *Curiosities of Literature;* I now give it as quoted by Mr. Halliwell from Royal Soc. Ms.; "Till the breaking out of the Civill Warres, *Tom ô Bedlams* did trauell about the countery. They had been poore distracted men that had been putt into Bedlam, where recovering to some sobernesse, they were licentiated to goe a begging. E.G. they had on their left arm an armilla of tinn, printed in some workes, about four inches long; they could not get it off: they wore about their necks a great horn of an oxe in a string or bawdric, which, when they came to an house for almes, they did wind; and they did putt the drink given them into this horn, whereto they did putt a stopple. Since the warres I doe not remember to have seen any one of them:" A later hand has added, "I have seen them in Worcestershire within these thirty years, 1756."

**tomboys**, coarse strumpets, viii. 409.

**tongs** *and the bones—The*, ii. 307: The *music* of the tongs was produced, I believe, by striking them with a key, while the bones were played upon by rattling them between the fingers.

**tongue**, to talk, to prate: *such stuff as madman Tongue, and brain not*, viii. 493.

**tongue**, to chide, to rate: *How might she tongue me!* i. 536.

**too** *much for him—I will not take*, i. 232: "*Too much* means *any sum, ever so much*" (STEEVENS): "I will get as much for him as I can" (BOSWELL).

**took** *toy:* see second *toy*.

**toothpick**—*He and his*, iv. 11: *Toothpicks* (said to have been invented in Italy) were ostentatiously used by those who had travelled or who affected foreign fashions.

**top**—*Parish:* see *parish-top*.

**top**, to rise above, to surpass: *to top Macbeth*, vii. 272; *top the legitimate*, viii. 18; *top extremity*, viii. 118; *topp'd my thought*, vii. 407; *topping all others in boasting*, vi. 166.

**top**, to prune: *like to groves, being topp'd*, ix. 20.

**topless**, supreme, without superior, vi. 25.

**topple**, to tumble, to fall down: *Though castles topple on their warders' heads*, vii. 261; *the deficient sight Topple down headlong*,

viii. 94; *to rend, And all to-topple* (see first *to*), ix. 53; *down topples she*, ii. 272.

**topple**, to make to tumble, to throw down: *and topples down Steeples and moss-grown towers*, iv. 248.

**torch**—*Give me a*, vi. 390; *A torch for me*, vi. 391: see the next article.

**torch-bearer**, ii. 361 (twice), 365; *torch-bearers*, ii. 360: It would seem that no masque (at least if performed by night) was complete without torch-bearers: Steevens aptly quotes from Dekker's and Webster's *Westward Ho;* "He is just like a *torch-bearer* to maskers; he wears good clothes, and is ranked in good company, but he doth nothing." Webster's *Works*, p. 213, ed. Dyce, 1857.

**torcher**, torch-bearer,—the sun, iii. 227.

**tortive**, twisted, vi. 20.

**toss**—*Good enough to*, Good enough to toss upon pikes, iv. 275.

**touch**, a touchstone; *I play the touch*, v. 416; *O thou touch of hearts*, vii. 78.

**touch**, true metal, tried qualities: *My friends of noble touch*, vi. 220.

**touch**, a feat: *O brave touch*, ii. 293.

**touch**, a sensation, a perfection: *a touch, a feeling Of their afflictions*, i. 264; *the inly touch of love*, i. 313; *no touch of consanguinity*, vi. 84; *He wants the natural touch*, vii. 266; *a touch more rare* ("a more exquisite feeling, a superior sensation," STEEVENS, "a smart or throe more exquisite," STAUNTON), viii. 391; *more urgent touches* ("things that touch me more sensibly, more pressing motives," JOHNSON), viii. 261.

**touch**, a trait: *the touches dearest prizd*, iii. 48; *Some lively touches of my daughter's favour*, iii. 88.

**touch**, "spice or particle" (JOHNSON): *a touch of your condition*, v. 428.

**touch** *of your late business—Some*, "Some hint of the business that keeps you awake so late" (JOHNSON), v. 554.

**touch**, "exact performance of agreement" (Johnson's *Dict.*): *will the dainty domine, the schoolmaster, Keep touch*, ix. 147; *If he keep touch, he dies for't*, ix. 162 ("He does not keep touch, *Non facit quod dixerit.*" Coles's *Lat. and Engl. Dict.*).

**touch**, to test by the touchstone: *a suit Wherein I mean to touch your love indeed*, viii. 185; *which, being touch'd and tried, Proves valueless*, iv. 38; *they Have all been touch'd, and found base metal*, vii. 44.

**touse**, to pull, to pluck, to tear, to draw, i. 547; iii. 487.

**toward** and *towards*, in a state of preparation, forthcoming, at hand; *What, a play toward!* ii. 287; *We have a trifling foolish banquet*

*towards*, vi. 399; *Here's a noble feast toward*, vii. 57; *What might be toward*, vii. 302; *What feast is toward*, vii. 435; *no likely wars toward*, viii. 37.

**tower**, a verb particularly applied to certain hawks, &c., which tower aloft, soar spirally to a station high in the air, and thence swoop upon their prey: *My lord protector's hawks do tower so well*, v. 130; *A falcon, towering in her pride of place*, vii. 238 (see second *place*); *like a falcon towering in the skies*, ix. 286; *And, like an eagle o'er his aery, towers*, iv. 85 ("Shee [the hobby] is of the number of those Hawkes that are hie flying and *towre Hawks*." Turberville's *Booke of Falconrie*, p. 53, ed. 1611: Donne, addressing Sir Henry Goodyere, and speaking of his hawk, says,

> "Which when herselfe she lessens in the aire,
> You then first say, that high enough she *toures*."
> *Poems*, p. 73, ed. 1633:

compare, too, a passage of Milton, which some of his editors have misunderstood;

> "The bird of Jove, stoopt from his aerie tour [airy tower],
> Two birds of gayest plume before him drove."
> *Par. Lost*, B. xi. 185).

**toy**, a trifle: *a toy, a thing of no regard*, v. 65; *Each toy seems prologue to some great amiss*, vii. 395; *As little by such toys*, i. 289; *Immoment toys*, viii. 371; *lamenting toys*, viii. 470.

**toy**, a fancy, a freak of imagination: *If no inconstant toy, nor womanish fear*, vi. 457; *the hot horse, hot as fire, Took toy* (became freakish, began to play tricks) *at this*, ix. 215; *fairy toys* ("odd stories, silly tales," Johnson's *Dict.*), ii. 316; *such-like toys as these*, v. 337; *toys of desperation*, vii. 323.

**toys**, "rumours, idle reports" (Steevens), "or tricks, devices, &c., for Shakespeare uses the word with great latitude" (Staunton): *There's toys abroad*, iv. 12: qy. is this equivalent to "There are strange things going on"?

**trace**, to follow: *all my joy Trace the conjunction!* v. 525; *all unfortunate souls That trace* (succeed) *him in his line*, vii. 266.

**tract** *of every thing Would by a good discourser lose some life, Which action's self was tongue to—The*, "The course of these triumphs and pleasures, however well related, must lose in the description part of that spirit and energy which were expressed in the real action" (Johnson), v. 470.

**trade**, resort, traffic, general course: *Some way of common trade*, iv. 158; *trade of danger*, iv. 312; *in the gap and trade* ("the practised method, the general course," Johnson) *of more preferments*, v. 555.

**trade**, business, dealing: *if your trade be to her*, iii. 356; *Have you any further trade with us?* vii. 372.

**traded**, practised, versed, experienced, iv. 76; vi. 39.

**tradition**, *form, and ceremonious duty*, iv. 152: see note 74, iv. 152.

**traducement**, calumny, vi. 161.

**traffic** *is sheets*, &c.—*My*, iii. 457: "Autolycus means, that his practice was to steal sheets and large pieces of linen, leaving the smaller pieces for the kites to build with" (MALONE): see *lesser linen*, &c.

**trains**, artifices, stratagems: *Macbeth by many of these trains hath sought*, &c., vii. 274.

**trammel** *up the consequence, and catch, With his surcease, success—If th' assassination Could*, If the assassination could tie up, or net up, the consequences of it, and, along with its cessation, stop, or conclusion, catch success, vii. 221 (A *trammel* means both a kind of draw-net and a contrivance for teaching horses to pace or amble).

**tranect**, ii. 391: see note 64, ii. 391.

**tranquillity**, iv. 223: see note 36, iv. 223.

**translate**, to transform, to change: *translate thy life into death*, iii. 81; *translate his malice towards you into love*, vi. 187; *the force of honesty can translate beauty into his likeness*, vii. 359; *The rest I'll give to be to you translated*, ii. 265; *bless thee! thou art translated*, ii. 288; *sweet Pyramus translated*, ii. 292; *to present slaves and servants Translates his rivals*, vii. 7, 8.

**transport**, to remove from this world to the next: *to transport him in the mind he is Were damnable*, i. 531; *Out of doubt he is transported*, ii. 314.

**trash**, a worthless person: *this poor trash of Venice*, viii. 166 (but see note 37, viii. 166); *I do suspect this trash* (=strumpet), viii. 231. (With the second of the above passages compare

> "I heare say there's *a whore* here that draws wine,
> . . . . . .
> And I would see *the trash*."
> Heywood's *Fair Maid of the West*, First Part, p. 35, ed. 1631.)

**trash**, to check the pace of a too forward hound by means of a *trash*; which—whether a strap, a rope dragging loose on the ground, or a weight—was fastened to his neck: *Trash Merriman*, iii. 100 (see note 3, iii. 101); *this poor trash of Venice, whom I trash For his quick hunting*, viii. 166.

**trash** *for over-topping—Who t' advance, and who To*, i. 201: "To *trash*, as Dr. Warburton observes, is to cut away the superfluities. This word I have met with in books containing directions for gardeners, published in the time of Queen Elizabeth [?]. The present explanation may be countenanced by the following passage in Warner's *Albion's England*, 1602, b. x. ch. 57;

'Who suffreth none by might, by wealth or blood to *overtopp*,
Himself gives all preferment, and whom listeth him doth *lop*.'

Again, in our author's *King Richard II.* [act iii. sc. 4];

'Go thou, and, like an executioner,
Cut off the heads of too-fast-growing sprays,
That look too lofty in our commonwealth.'" (STEEVENS):

It may be added, that in Davenant and Dryden's alteration of *The Tempest*, the passage now in question runs thus,

"whom to advance,
*Or lop* for over-topping:"

"*To trash* . . . . In [the present passage of] *The Tempest*, from being joined with *overtopping*, it has been supposed to allude to lopping of trees; but if we examine the context, no such violent measure seems there suggested. Prospero says that his brother, having the care of government deputed to him, became

'Perfected how to grant suits,
How to deny them; whom to advance, and whom
To *trash* for overtopping.' *Temp.* i. 2.

It stands, therefore, opposed only to *advance*, and seems to mean no more than that those who were too forward, he *kept back*,—did not advance. To cut them off would have been a measure to create alarm. . . . . I conceive, therefore, that it is a hunting term, for checking or stopping the dogs, when too forward [see the preceding article]," &c. Nares's *Gloss.*: "*Trash*, to shred or lop. . . . . *Overrun*, *overshoot*, *overslip*, are terms in hunting; *overtop* never. . . . . *Trash* occurs as a verb in the sense above given, act i. sc. 2 of *The Tempest*; 'Who t' advance, and who to *trash* for overtopping." I have never met with the *verb* in that sense elsewhere, but *overtop* is evermore the appropriate term in arboriculture. To quote examples of that is needless. Of it metaphorically applied, just as in Shakspeare, take the following example; 'Of those three estates, which swayeth most, that in a manner doth *overtop* the rest, and like a foregrown member depriveth the other of their proportion of growth.' Andrewes' *Sermons*, vol. v. p. 177, *Lib. Ang.-Cath. Theol.* Have we not the substantive *trash* in the sense of shreddings, at p. 542, book iii. of a *Discourse of Forest Trees*, by John Evelyn? The extract that contains the word is this; 'Faggots to be every stick of three feet in length, excepting only one stick of one foot long, to harden and wedge the binding of it; this to prevent the abuse, too much practised, of filling the middle part and ends with *trash* and short sticks, which had been omitted in the former statute.' . . . . *Trash* no one denies to be a kennel term for hampering a dog, but it does not presently follow that the word bore no other signification; indeed there is no more fruitful mother of confusion than homonomy" (ARROWSMITH, *Notes and Queries*, First Series, vol. vii. p. 566): "In my [pre-

ceding] note on the word *trash*, I said (somewhat too peremptorily), that *overtop* was not even a hunting term. At the moment I had forgotten the following passage; 'Therefore I would perswade all lovers of hunting to get two or three couple of tryed hounds, and once or twice a week to follow after them a train-scent; and when he is able to *top* them on all sorts of earth, and to endure heats and colds stoutly, then he may the better relie on his speed and toughness.' *The Hunting-horse*, chap. vii. p. 71, Oxford, 1685" (ARROWSMITH, *Notes and Queries*, First Series, vol. viii. p. 121).

**travel?**—*How chances it they*, vii. 346: Here *travel* is equivalent to the modern term "stroll."

**traverse**, *athwart the heart of his lover*, &c.—*Breaks them bravely, quite:* see *break cross*, &c.

**traverse**, (a term in fencing) to use a posture of opposition, or to oppose a movement: *to see thee traverse*, i. 398.

**traverse**, (a military term) to march ("'*Traverse*' (says Bullokar), 'to march up and down, or to move the feet with proportion, as in dancing,'" MALONE): *Hold, Wart, traverse; thus, thus, thus*, iv. 360; *Traverse, go*, viii. 154.

**travers'd** *arms*, crossed arms, vii. 98.

**tray-trip**, "a game at cards, played with dice as well as with cards, the success in which chiefly depended upon the throwing of treys" (HALLIWELL), iii. 352.

**treachers**, traitors, viii. 21.

**treasury**, treasure: *a mass of public treasury*, v. 122; *sumless treasuries*, iv. 422.

**treaties**, entreaties, supplications, viii. 324.

**Trebles** *thee o'er—I am more serious than my custom: you Must be so too, if heed me; which to do*, i. 225: "This passage is represented to me as an obscure one. The meaning of it seems to be—'You must put on more than your usual seriousness, if you are disposed to pay a proper attention to my proposal; which attention if you bestow, it will in the end make you *thrice what you are*.' Sebastian is already brother to the throne; but, being made a king by Antonio's contrivance, would be (according to our author's idea of greatness) *thrice* the man he was before. In this sense he would be *trebled* o'er" (STEEVENS).

**trench**, to cut, to carve: *trenched*, i. 327; vii. 249; ix. 258; *trenching*, iv. 201.

**trenchant**, cutting, sharp, vii. 68.

**trencher-knight**, one who holds a trencher, a parasite, ii. 239.

**Tribulation** *of Tower-hill, or the Limbs of Limehouse, their dear*

*brothers, are able to endure—These are the youths that thunder at a playhouse, and fight for bitten apples; that no audience, but the,* v. 571 : The allusion is, I believe, to certain puritanical congregations: one of the characters in Jonson's *Alchemist* is named "*Tribulation*-Wholesome, a pastor of Amsterdam;" and Mr. Grant White notices that "within the memory of men now living 'Tribulation' was a common name among New-England families of Puritan descent:" Steevens observes; "I can easily conceive that the turbulence of the most clamorous theatre has been exceeded by the bellowings of puritanism against surplices and farthingales. . . . . The phrase *dear brothers* is very plainly used to point out some fraternity of canters allied to the *Tribulation* both in pursuits and manners, by tempestuous zeal and consummate ignorance:" When Mr. Staunton asked, "Can any thing be more evident than that by the 'Tribulation of Tower-hill' and the 'Limbs of Limehouse' are meant the turbulent and mischievous 'long-shore rabble, the only congenial audience at a play-house for their 'dear brothers,' 'the Hope of the Strand'?"—he failed to perceive that the "dear brothers" mean the so-called brothers of "the Tribulation of Tower-hill," and assuredly not those of "the youths that thunder at a play-house." (Here Steevens cites from Skelton's *Magnyfycence*,

> "Some fall to foly them selfe for to spyll,
> And some fall prechynge on [at the] *Toure Hyll.*"
> *Works*, vol. i. p. 295, ed. Dyce;

and evidently supposes that "some fall prechynge at the Toure Hyll" means "some set up for preachers on Tower-hill," while it really means "some finish their course by being executed on Tower-hill, where, in their last moments, they make an exhortation to the reprobate.")

**tribunal** *plebs*, vi. 341 : Perhaps the clown means, as Hanmer conjectures, *tribunus plebis.*

**trick**, a peculiarity : *every line and trick of his sweet favour*, iii. 200; *The trick of's frown*, iii. 435; *a trick of Cœur-de-lion's face*, iv. 7; *a villanous trick of thine eye*, iv. 242; *The trick of that voice*, viii. 97. (This is properly an heraldic term, meaning a delineation of arms, in which the colours are distinguished by their technical marks, without any colour being laid on : see my *Memoir of Shakespeare*, p. 41, note 27.)

**trick**, a course, a manner, a habit : *I spoke it but according to the trick*, i. 555; *It is our trick*, vii. 410.

**trick**, "knack, faculty" (CALDECOTT) : *an we had the trick to see't*, vii. 414.

**trick**, a toy, a puppet : *a pinch'd thing; yea, a very trick For them to play at will*, iii. 424 : compare *pinch'd thing—A.*

**trick** *up with new-tuned oaths*, deck out, adorn with, &c., iv. 464 : properly an heraldic term; see first *trick.*

**trick'd** *With blood of fathers*, &c.—*Horridly*, vii. 351: Here *trick'd* is equivalent to "painted, smeared:" properly an heraldic term; see first *trick*.

**tricking**, decoration, dresses, i. 435: see first *trick*.

**tricksy**, clever, adroit, dextrous: *My tricksy spirit!* i. 272.

**tricksy**, quaint, affected: *a tricksy word*, ii. 394.

**trifle**, a phantom: *some enchanted trifle*, i. 268.

**trifle**, to make trifling, of no importance: *Hath trifled former knowings*, vii. 237.

**Trigon**—*The fiery*, iv. 345: "*Trigonum igneum* is the astronomical [astrological] term when the [three] upper planets meet in a fiery sign" (STEEVENS): *Trigon*, triangle: "When the three superior planets met in Aries, Leo, or Sagittarius, they formed a *fiery trigon*." Nares's *Gloss.*

**trill'd**, trickled, viii. 89.

**trip** *and go*, ii. 203: Mr. Chappell remarks that this—the name of a favourite morris-dance—"seems to have become a proverbial expression. In Gosson's *Schoole of Abuse*, 1579, '*trip and go*, for I dare not tarry.' In *The two angrie Women of Abington*, 1599, 'Nay, then, *trip and go*.' In Ben Jonson's *Case is altered*, 'O delicate *trip and go*,'" &c. *Popular Music of the Olden Time*, &c., vol. i. p. 131, sec. ed.

**triple**, third, one of three: *a triple eye*, iii. 225; *The triple pillar of the world*, viii. 253.

**triple** *Hecate's team—The*, ii. 329: An allusion to her triple character,—Luna in heaven, Diana on earth, and Hecate in the nether world.

**triple-turn'd** *whore!* viii. 349: "Cleopatra was first the mistress of Julius Cæsar, then of Cneius Pompey, and afterwards of Antony" (MALONE): "She first belonged to Julius Cæsar, then to Antony, and now, as he supposes, to Augustus. It is not likely that in recollecting her turnings, Antony should not have that in contemplation which gave him most offence" (MASON).

**tristful**, sad, sorrowful, iv. 242; vii. 381.

**triumph**, a general term for public exhibitions of various kinds: *with pomp, with triumph*, ii. 260; *the triumph-day*, iv. 180; *a perpetual triumph*, iv. 263; *at a triumph*, v. 98; *this day of triumph*, v. 397; *Are the knights ready to begin the triumph?* ix. 32; *an honour'd triumph*, ix. 34; *With triumphs, mirth, and rare solemnity*, i. 356; *those justs and triumphs*, iv. 180; *those triumphs held at Oxford*, iv. 183; *With stately triumphs*, v. 329; *In honour of whose birth these triumphs are*, ix. 32; *honouring of Neptune's triumphs*, ix. 87.

**triumph**—*False-play'd my glory Unto an enemy's*, viii. 352: "Shakespeare, I think, only intended to say, that Cleopatra, by collusion, played the great game they were engaged in falsely, so as *to sacrifice Antony's fame to that of his enemy.* The playing false to the adversary's *trump card* (as Dr. Warburton explains the words) conveys no distinct idea" (MALONE).

**triumviry**, a triumvirate, ii. 205.

**Trojan**, a cant term, used in various meanings, sometimes as a term of reproach, sometimes of commendation: *Hector was but a Trojan in respect of this*, ii. 245; *unless you play the honest Trojan*, ii. 246; *Base Trojan*, iv. 508, 509 (twice); *there are other Trojans*, iv. 223.

**troll**, to sing with volubility, i. 245.

**troll-my-dames**, iii. 459: The game of *Troll-madam* was borrowed from the French (*Trou-madame*): an old English name for it was *Pigeon-holes*, "as the arches in the machine through which the balls are rolled resemble the cavities made for *pigeons* in a *dove-house*" (STEEVENS): "Trou Madame. *The Game called Trunkes, or the Hole.*" Cotgrave's *Fr. and Engl. Dict.*

**tropically**, figuratively, vii. 369.

**trot**, an old woman, iii. 121.

**trow**, to think, to conceive, to believe,—with the pronouns *I* or *you* sometimes understood ("To Trow, *cogito, puto.*" Coles's *Lat. and Engl. Dict.*), i. 378, 381; ii. 118, 233; iii. 49, 119, 124; iv. 128; v. 82, 476; vi. 388, 421; viii. 30, 406; *Trow'st*, v. 145, 314; *trowest*, viii. 27.

**trowel**—*Laid on with a*, iii. 13: Ray has "That was laid on with a trowel." *Proverbs*, p. 70, ed. 1768.

**Troy**—*The hope of*, v. 248: Hector, of course, is meant.

**truant**, to play the truant, ii. 32.

**truce**—*Take a:* see *take a truce*, &c.

**truckle-bed**: see *standing-bed*, &c.

**true**, honest (a *true man* formerly signifying an "honest man," in opposition to a *thief*): *Then say if they be true*, i. 274; *every true man's apparel fits your thief*, i. 522; *if you meet a thief, you may suspect him . . . . to be no true man*, ii. 113; *a true man or a thief*, ii. 211; *that ever cried "stand" to a true man*, iv. 208; *as I am a true man . . . as you are a false thief*, iv. 224; *to turn true man*, iv. 225; *The thieves have bound the true men*, iv. 227; *the blood of true men*, iv. 240; *So true men yield, with robbers so o'ermatch'd*, v. 242; *there is no time so miserable but a man may be true*, vii. 80; *I am no true man*, vii. 117; *Which makes the true man kill'd, and saves the thief*, viii. 420; *Rich preys make true men thieves*, ix. 247.

**true-penny**, vii. 330: Forby, in his *Vocab. of East Anglia*, gives

"*True-penny*, generally 'Old truepenny,' as it occurs in Sh. Hamlet [a mistake,—but "*old* True-penny" occurs in Marston's *Malcontent*] . . . Its present meaning is, hearty old fellow; staunch and trusty; true to his purpose or pledge." ("It ['true-penny'] is, as I learn from Mr. Pryme, Mr. Kennedy of Sheffield, and other authorities, a mining term, and signifies a particular indication in the soil of the direction in which ore is to be found," Collier).

**truncheon**, to beat with a truncheon or club, iv. 340.

**truncheoners**, persons armed with truncheons or clubs, v. 571.

**trundle-tail**, a curly-tailed dog, viii. 76.

**trunk** *sleeve*, a large, wide sleeve, iii. 171.

**trust**, *Like a good parent, did beget of him A falsehood*, &c.—*My*, i. 201; "Alluding to the observation, that a father above the common rate of men has commonly a son below it. *Heroum filii noxæ*" (Johnson).

**try**, a trial, a test, vii. 85.

**try** *with main-course, To*: see *main-course*, &c.

**tub**—*She is herself in the*, i. 511; *the powdering-tub of infamy*, iv. 433; *season the slaves for tubs*, vii. 67: Allusions to the process of curing the *lues venerea* by sweating (R. Holme calls it "parboiling,"—see *scald such chickens*, &c.), in a heated tub for a considerable time, during which the patient was to observe strict abstinence.

**tub-fast**—*The*, vii. 67: see the preceding article.

**tuck**, a rapier, iii. 370; iv. 238.

**tucket**, a certain set of notes on the trumpet, a flourish (Ital. *toccata*), ii. 416; iii. 256; viii. 54; *tucket-sonance* (the sounding, the signal, of the tucket), iv. 484.

**tuition**, protection, ii. 80.

**Tully's** *Orator*, vi. 327: "Tully's *Treatise on eloquence*, addressed to Brutus, and entitled *Orator*" (Malone).

**tumbler's** *hoop—And wear his colours like a*, ii. 190: "Tumblers' hoops are to this day bound round with ribbons of various colours" (Harris).

**tun-dish**, a wooden funnel, i. 514.

**turbans** *on—Giants may jet through and keep their impious*, viii. 438: "The idea of a giant was, among the readers of romances, who were almost all the readers of those times, always confounded with that of a Saracen" (Johnson).

**Turk** *Gregory*, iv. 291: "Meaning Gregory the Seventh, called Hildebrand. This furious friar surmounted almost invincible obstacles to deprive the emperor of his right of investiture of bishops, which his predecessors had long attempted in vain. Fox, in his History,

hath made Gregory so odious, that I don't doubt but the good Protestants of that time were well pleased to hear him thus characterised, as uniting the attributes of their two great enemies, the Turk and Pope, in one" (WARBURTON).

**Turk**, *that two-and-fifty kingdoms hath*, &c.—*The*, v. 79: "Alluding probably to the ostentatious letter of Sultan Solyman the Magnificent to the Emperor Ferdinand, 1562; in which all the Grand Seignor's titles are enumerated. See Knolles's *History of the Turks*, 5th edit. p. 789" (GREY).

**Turk**—*Turn*, "a figurative expression for a change of condition or opinion" (Gifford's note on *Massinger's Works*, vol. ii. p. 222, ed. 1813): *if the rest of my fortunes turn Turk with me*, vii. 370; *an you be not turned Turk*, ii. 118.

**Turlygood**, viii. 48: see note 56, viii. 48.

**turn**—*I owe you a good*, i. 523: Here by *turn* Pompey, with a quibble, means "a turn off the ladder."

**turn**, to change, to alter: *If you turn not, you will return the sooner*, i. 299: *turn so much the constitution Of any constant man*, ii. 386.

**turn**, to return: *turn thou no more To seek a living in our territory*, iii. 43; *Ere from this war thou turn a conqueror*, v. 428; *tarry with him till I turn again*, vi. 356.

**turn** *his girdle—He knows how to*: see *girdle—He knows*, &c.

**Turn-bull-street**, iv. 361: Properly *Turnmill-street*, near Clerkenwell; a street notorious as the residence of prostitutes. "'Saint John's streete is on both sides replenished with buildings up to Clarkenwell; on the left hand of which streete lyeth a lane called Cow-crosse of a crosse some time standing there, which lane turneth downe to another lane called Turnemill streete, which stretcheth up to the west side of Clarkenwell, and was called Turnemill streete for such cause as is afore declared.' *Stow's Survay of London*, 1618, p. 816. Stow here refers to a previous statement, to the effect that it had its name from a river or brook formerly there, whereon stood several mills" (HALLIWELL).

**turquoise**—*It was my*, ii. 377: Shylock valued his turquoise, not only as being the gift of Leah, but on account of the imaginary virtues ascribed to the stone; which was supposed to become pale or to brighten according as the health of the wearer was bad or good.

**twelve** *score*, twelve score *yards* (not *feet*): *as easy as a cannon will shoot point-blank twelve score*, i. 405; *his death will be a march of twelve-score* ("It will kill him to march so far as twelve-score yards," JOHNSON), iv. 246; *'a would have clapped i' the clout at twelve score* (he would have hit the clout at twelve score yards; see *clout*), iv. 353.

**twiggen**, made of, or cased in, twigs or wicker-work, viii. 172.

**twink**, a twinkling of the eye, i. 253; iii. 139.

**twinn'd**, like as twins: *the twinn'd stones Upon the number'd beach*, viii. 406.

**twire**, to peep out, to gleam or appear at intervals, ix. 346.

**two** *of the first, like coats in heraldry, Due but to one, and crownèd with one crest*, ii. 298: "It may be doubted whether this passage has been rightly explained, and whether the commentators have not given Shakspeare credit for more skill in heraldry than he really possessed, or at least than he intended to exhibit on the present occasion. Helen says, 'we had two seeming bodies, but only one heart.' She then exemplifies her position by a simile—'we had *two of the first*, i.e. *bodies*, like the double coats in heraldry that belong to man and wife as *one person*, but which, like our *single heart*, have but *one crest*" (DOUCE): "The plain heraldical allusion is to the simple impalements of two armorial ensigns, as they are marshalled side by side to represent a marriage; and the expression, 'Two of the first,' is to *that particular form of dividing the shield, being the first in order of the nine ordinary partitions of the Escutcheon.* These principles were familiarly understood in the time of Shakespeare by all the readers of the many very popular heraldical works of the period, and an extract from one of these will probably render the meaning of the passage clear. In '*The Accedence of Armorie*,' published by Gerard Leigh, in 1597, he says, 'Now will I declare to you of IX sundrie Partitions:—the *First whereof is a partition from the highest part of the Escocheon to the lowest. And though it must be blazed so, yet is it a joining together.* It is also a mariage, that is to say, *two cotes*; the man's on the right side, and the woman's on the left: as it might be said that Argent had maried with Gules.' In different words, this is nothing else than an amplification of Helena's own expression,

> 'seeming parted;
> But yet a union in partition.'

The shield bearing the arms of two married persons would of course be surmounted by one crest only, as the text properly remarks, that of the husband. In Shakespeare's day, the only pleas for bearing two crests were ancient usage, or a special grant. The modern practice of introducing a second crest by an heiress has been most improperly adopted from the German heraldical system; for it should be remembered, that as a female cannot wear a helmet, so neither can she bear a crest" (STAUNTON).

**two-and-thirty,**—*a pip out?* iii. 120: An expression derived from the game of *Bone-ace*, or *One-and-thirty*: *pip* is a spot upon a card: "'To be two and thirty, a pip out,' was an old cant phrase applied to a person who was intoxicated" (HALLIWELL).

**Tybalt?** Mer. *More than prince of cats—Why, what is*, vi. 413;

*Tybalt, you rat-catcher*, vi. 426; *Good king of cats*, ibid.: For some undiscovered reason a cat was called *Tybert* or *Tybalt;* in the admirable old romance, *Thystorye of Reynard the Foxe*, we find "The complaynt of Curtoys the hound and of *the catte Tybert*, Capitulo iij.,"—"How the kynge sent *Tybert the catte* for the foxe, Capitulo x.;" and Nash, in his *Haue with you to Saffron-Walden*, 1596, has "Not *Tibault* or Isegrim [read "Isegrim or *Tibault*"] *Prince of Cattes* were euer endowed with the like Title." Sig. H 3.

**type**, a distinguishing mark: *the type of King of Naples*, v. 244; *The high imperial type of this earth's glory*, v. 430.

## U.

**umber**, a sort of brown colour (a species of ochre, first obtained from Umbria), iii. 23.

**umber'd**, embrowned as if darkened with umber, iv. 471.

**umbrage**, a shadow, vii. 427.

**unaccommodated**, unfurnished with the conveniences of life, viii. 70.

**unaccustom'd** *fight aside—And set this*, v. 47: Here "*unaccustom'd* is unseemly, indecent" (JOHNSON).

**unaccustom'd** *dram—An*, "A dram which he is not used to" (JOHNSON), "such as is uncommon, not in familiar use" (STEEVENS), vi. 447.

**unadvised** *wounds—Friend to friend gives*, ix. 316: "Friends wound friends, *not knowing* each other. It should be remembered that Troy was sacked in the night" (MALONE).

**unanel'd**, vii. 327: see note 40, vii. 327.

**unavoided**, unavoidable, inevitable, iv. 130; v. 72, 414, 429.

**unbarbed**, unshorn, untrimmed, vi. 210.

**unbated**, unabated, undiminished: *th' unbated fire*, ii. 364.

**unbated**, unblunted, without a button on the point: *A sword unbated*, vii. 409; *Unbated and envenom'd*, vii. 434.

**unbid**, uninvited, unwelcome, unexpected: *O unbid spite!* v. 311.

**unbolt**, to open, to explain: *I'll unbolt to you*, vii. 7.

**unbolted**, unsifted, gross, utter, viii. 43.

**unbonneted**, &c.—*My demerits May speak*, viii. 138: "*Bonneter* (says Cotgrave) is to *put off one's cap*. *Unbonneted* may therefore signify, *without taking the cap off* [though *unbonneted* occurs in *King Lear*, act iii. sc. 1, with the directly contrary signification]" (STEEVENS): "*Unbonneted* is *uncovered, revealed, made known*"

(A. C.): Fuseli's explanation of the passage is, "I am his equal or superior in rank; and were it not so, such are my demerits [*i.e.* merits], that, *unbonneted*, without the addition of patrician or senatorial dignity, they may speak to as proud a fortune," &c.,—the *bonnet*, as well as the toge, being at Venice a badge of aristocratic honours to this day.

**unbookish**, ignorant, viii. 210.

**unbraided**, iii. 469; see note 109, iii. 469.

**unbreath'd**, unexercised, unpractised, ii. 318.

**uncape**, i. 412: Explained by Warburton, "dig out the fox when earthed;" by Capell, "turn the dogs off;" and by Steevens, "turn him out of the bag;" while Nares (in *Gloss.*) writes thus, "It seems to imply throwing off the dogs. . . . Falstaff is the fox, and he is supposed to be hidden, or kennel'd, somewhere in the house; no expression, therefore, relative to a bag-fox can be applicable, because such a fox would be already in the hands of the hunters. The *uncaping* is decidedly to begin the hunt after him; when the holes for escape had been stopped."

**uncharge** *the practice*, "acquit the expedient [stratagem] pursued of blame" (CALDECOTT), vii. 406.

**uncharged** *ports*, unassaulted gates, vii. 100.

**unchary**, incautious, iii. 369.

**unchecked**, uncontradicted: *it lives there unchecked*, &c., ii. 374.

**unchilded**, deprived of children, vi. 269.

**unclew**, to unwind=to undo, vii. 11.

**uncoined** *constancy*, iv. 516: "To *coin* is to *stamp* and to *counterfeit*. He [Shakespeare] uses it in both senses; *uncoined* constancy signifies *real* and *true* constancy, *unrefined* and *unadorned*" (JOHNSON): "*Uncoined constancy*, resembling a plain piece of metal that has not yet received any impression. Katharine was the first woman that Henry had ever loved" (A. C.).

**uncomprehensive**, incomprehensible, mysterious, vi. 73.

**unconfirmed**, "unpractised in the ways of the world" (WARBURTON): *That shows thou art unconfirmed*, ii. 115.

**uncouth** (meaning properly "unknown"), unusual, strange: *an uncouth fear*, vi. 307; *What uncouth ill event*, ix. 319.

**uncouth**, wild: *this uncouth forest*, iii. 36.

**uncross'd**—*Keeps his book*, viii. 439: "The tradesman's book was *crossed* when the account was paid" (COLLIER).

**uncurrent**, &c.—*With what encounter so*: see *encounter so uncurrent*, &c.

**uncurse**, to free from execration, iv. 150.

**undeaf**, to free from deafness, iv. 121.

**undeeded**, "not signalized by action" (Johnson's *Dict.*), vii. 290.

**under** *fiends—The*, vi. 229: Steevens and Malone having disputed about the meaning of this expression, Boswell observed, "*Under* fiends, I apprehend, means no more than the common phrase, the fiends *below*."

**under** *generation—Th'*, i. 531: see note 142, i. 531.

**under** *globe—This*, viii. 47: see note 142, i. 531.

**under** *praise.* Jew. *What, my lord! dispraise?—Sir, your jewel Hath suffer'd*, vii. 11: "The Jeweller understands Timon as saying *underpraise*" (Walker).

**under-bear**, to undergo: *which I alone Am bound to under-bear*, iv. 36; *patient underbearing of his fortune*, iv. 120.

**underbear**, to guard, to face, to trim: *skirts round* (round about) *underborne with a bluish tinsel*, ii. 117.

**undercrest** *your good addition*, support the honourable distinction or title you have bestowed on me (see first *addition*), vi. 163.

**undergo**, to undertake: *What dangerous action . . . would I not undergo for one calm look?* i. 350; *if you will not change your purpose, But undergo this flight*, iii. 481; *You undergo too strict a paradox*, vii. 51; *To undergo with me an enterprise Of honourable-dangerous consequence* ("We should now rather say to *undertake* where there is anything to be done," Craik), vii. 124; *I am the master of my speeches; and would undergo what's spoken, I swear*, viii. 400.

**undergo**, "to be subject to" (Steevens): *Claudio undergoes my challenge*, ii. 146.

**undergo**, to sustain, to support: *To undergo such ample grace and honour*, i. 460; *Any thing, my lord, That my ability may undergo*, iii. 438; *Is't not I That undergo this charge?* iv. 83; *How able such a work to undergo*, iv. 322; *Their virtues else . . . . As infinite as man may undergo* ("As large as can be accumulated upon man," Johnson), vii. 321.

**undergo**, to endure with firmness: *Thrice-blessèd they that master so their blood, To undergo such maiden pilgrimage*, ii. 261; *which rais'd in me An undergoing stomach*, i. 204; *undergoes, More goddess-like than wife-like, such assaults*, &c., viii. 435.

**under-skinker**, an under-drawer, iv. 232: "*Skink* is *drink* [to *skink* is to *draw drink*], and a *skinker* is one that *serves drink at table*" (Johnson): "A.S. *Scencan*, to give drink, to play the *Scinker*, (Somner). Dut. *Schenken*, Ger. *Schenken*, to pour, to pour (wine: and consequentially, to serve wine, when poured)." Richardson's *Dict.* in v. "Skink."

**undertake**, to engage with, to attack: *you'll undertake her no more?* i. 421; *I would not undertake her in this company*, iii. 319; *It is not fit your lordship should undertake every companion that you give offence to*, viii. 413.

**undertake**, to take charge of: *Sir Nicholas Vaux, Who undertakes you to your end*, v. 497.

**undertake**, "to venture, to hazard" (Johnson's *Dict.*): *It is the cowish terror of his spirit, That dares not undertake*, viii. 85.

**undertake**, to assume: *His name and credit shall you undertake*, iii. 166.

**undertaker**, "one who undertakes or takes up the quarrel or business of another" (RITSON): *if you be an undertaker, I am for you*, iii. 374.

**undertaker**—*And for Cassio,—let me be his*, let me be the person who engages to do for him—to dispatch him; unless *undertaker* here means simply "attacker, assailant,"—see first *undertake*, viii. 213.

**undervalu'd**, held inferior, unworthy to be compared, ii. 342, 367.

**underwrite** *in an observing kind His humorous predominance*, subscribe, submit, with respectful attention, to his, &c., vi. 48.

**under-wrought**, underworked, undermined, iv. 17.

**undeserving** *praise*, praise undeserved, ii. 236.

**undistinguish'd** *space of woman's will*, viii. 102: see note 111, viii. 102.

**unear'd**, unploughed, untilled, ix. 334: see *ear*.

**unearned** *luck*, better luck that we have deserved, ii. 332.

**uneath**, scarcely, hardly, v. 144.

**uneffectual** *fire*, vii. 328: Here, according to Warburton, *uneffectual* means "shining without heat;" according to Steevens, "that is no longer seen when the light of morning approaches:" The former explanation is, I apprehend, the true one. (Compare Nash; "The moral of the whole is this, that as the ostrich, the most *burning-sighted* bird of all others, insomuch as the female of them hatcheth not hir eggs by covering them, but by the *effectual raies* of hir eies," &c. *The Vnfortunate Traveller, Or the Life of Jacke Wilton*, 1594, sig. H 4.)

**unequal**, unjust: *a heavy and unequal hand*, iv. 366; *To punish me for what you make me do Seems much unequal*, viii. 291.

**unexperient**, inexperienced, ix. 425.

**unexpressive**, inexpressible, ineffable, iii. 44.

**unfair**, to deprive of fairness, of beauty, ix. 335.

**unfather'd** *heirs*, "equivocal births; animals that had no animal

progenitors; productions not brought forth according to the stated laws of generation" (JOHNSON), iv. 381 (Mr. Staunton gives a strange interpretation of these words: he says, "the *unfather'd heirs*, whom Prince Humphrey is alarmed to see the people reverence, were certain so-called *prophets*, who pretended to have been conceived by miracle, like Merlin," &c.).

**unfurnish**, to deprive, to divest: *that which may Unfurnish me of reason*, iii. 495.

**unfurnish'd**—*And leave itself*, ii. 282: see note 53, ii. 382.

**ungartered**—*For going*, i. 296: "This is enumerated by Rosalind in *As you like it*, act iii. sc. 2, as one of the undoubted marks of love; 'Then your hose shall be *ungartered*, your bonnet unbanded,' &c." (MALONE).

**unhack'd**, iii. 371; iv. 23; viii. 294: see note 98, iii. 371.

**unhair**, to strip off hair, viii. 290.

**unhair'd** *sauciness*, unbearded sauciness, iv. 84.

**unhappied**, made unhappy, iv. 143.

**unhappily**, mischievously: *I should judge now unhappily* (waggishly), v. 493; *Though nothing sure, yet much unhappily* ("Though her meaning cannot be certainly collected, yet there is enough to put a mischievous interpretation to it," WARBURTON), vii. 395; *And purest faith unhappily* (wickedly) *forsworn*, ix. 365.

**unhappiness**, mischief: *she hath often dreamed of unhappiness* (some "wild, wanton, unlucky trick," WARBURTON), ii. 94; *heir to his unhappiness* ("a disposition to mischief," STEEVENS), v. 341.

**unhappy**, mischievous: *O most unhappy* (wicked) *strumpet*, ii. 52; *a shrewd unhappy gallows*, ii. 223; *A shrewd knave and an unhappy*, iii. 288 (in the two last passages "roguish, waggish").

**unhatch'd** *practice*, "treason that has not taken effect" (JOHNSON), or "not brought to light, undisclosed," viii. 204.

**unhearts**, discourages, vi. 247.

**unhoused** *free condition—My*, viii. 139: Here *unhoused* has been explained "free from domestic cares," "unmarried"—an Italianism ("Casare, *to house, to marrie, to wed.*" Florio's *Ital. and Engl. Dict.*).

**unhousell'd**, vii. 327; see note 40, vii. 327.

**unicorn**, *pride and wrath would confound thee*, &c.—*Wert thou the*, vii. 76; *That unicorns may be betray'd with trees*, vii. 133: "The account given of the unicorn is this: that he and the lion being enemies by nature, as soon as the lion sees the unicorn he betakes himself to a tree; the unicorn in his fury, and with all the swiftness of his course, running at him, sticks his horn fast in the tree,

and then the lion falls upon him and kills him. Gesner, *Hist. Animal.*" (HANMER): (Compare Spenser;

> "Like as a lyon, whose imperiall powre
> A prowd rebellious unicorn defyes,
> T' avoide the rash assault and wrathful stowre
> Of his fiers foe, him to a tree applyes,
> And when him ronning in full course he spyes,
> He slips aside: the whiles that furious beast
> His precious horne, sought of his enimyes,
> Strikes in the stocke, ne thence can be releast,
> But to the mighty victor yields a bounteous feast."
>
> *The Faerie Queene*, B. ii. C. v. st. 10).

**unimproved,** unreproved, uncensured, unimpeached, vii. 302: "The commentators on Shakespeare do not understand this word . . . . 'Of unimproved mettle' is interpreted [by Johnson] 'full of spirit not regulated by knowledge.' It means just the contrary." Gifford's note on *Jonson's Works*, vol. i. p. 88.

**union,** a pearl of the finest kind (Lat. *unio*), vii. 432, 434.

**unjust,** dishonest: *unjust serving-men*, iv. 274.

**unkind,** not according to kind or nature, unnatural: *Thou art not so unkind*, iii. 42; *unkind division*, v. 67; *Titus, unkind, and careless of thine own*, vi. 278; *Bid them farewell, Cordelia, though unkind*, viii. 15; *his unkind daughters*, viii. 68; *but died unkind* (childless), ix. 229.

**unking'd,** deprived of kingship, of royalty, iv. 171, 189.

**unlick'd** *bear-whelp*, v. 281: "It was an opinion which, in spite of its absurdity, prevailed long, that the bear brings forth only shapeless lumps of animated flesh, which she licks into the form of bears" (JOHNSON): see, for instance, Pliny's *Hist. Nat.* L. viii. c. 54 (36).

**unlike,** unlikely: *That which but seems unlike*, i. 539; *Not unlike, sir; that may be*, ii. 181; *Not unlike, Each way, to better yours*, vi. 192; *more Unlike than this thou tell'st*, viii. 508.

**unliv'd,** bereft of life, ix. 337.

**unlucky** *charge my fantasy—Things*, vii. 166: see note 80, vii. 166.

**unlustrous,** devoid of lustre, viii. 409.

**unmann'd** *blood, bating in my cheeks—Hood my*, vi. 432: see *hood*, &c.

**unmaster'd,** unrestrained, licentious, vii. 315.

**unmeritable,** devoid of merit, v. 410; vii. 168.

**unowed** *interest—Th'*, The unowned interest ("the interest which is not at this moment legally possessed by any one, however rightfully entitled to it," MALONE), iv. 77.

**unpeg** *the basket on the house's top, Let the birds fly, and, like the famous*

*ape*, &c., vii. 386: "Sir John Suckling, in one of his letters, may possibly allude to the same story. 'It is the story of the *jackanapes* and the partridges; thou starest after a beauty till it be lost to thee, and then let'st out another, and starest after that till it is gone too'" (WARNER).

**unpink'd**, not pierced with eyelet-holes, iii. 158.

**unpitied** *whipping—An*, "An unmerciful one" (STEEVENS), i. 522.

**unplausive**, not applauding, not approving, vi. 67.

**unpolicied**—*Call great Cæsar ass*, "an ass without more policy than to leave the means of death within my reach, and thereby deprive his triumph of its noblest decoration" (STEEVENS), viii. 377.

**unpossessing**, having no possessions, incapable of possessing or inheriting, viii. 39.

**unpregnant**, unready, inapt, unable: *This deed unshapes me quite, makes me unpregnant*, i. 536; "In the first scene the Duke says that Escalus is *pregnant*, *i.e.* ready in the forms of law. *Unpregnant*, therefore, in the instance before us, is *unready*, *unprepared*" (STEEVENS): The present passage is cited by Nares in his *Gloss.* under "*Unpregnant.* Dull, stupid: the contrary to *pregnant* in its sense of acute, sagacious, &c."

**unpregnant** *of my cause*, vii. 354: "*Unpregnant* for *having no due sense of*" (WARBURTON): "Rather, 'not quickened with a new desire of vengeance, not teeming with revenge'" (JOHNSON): "*unpregnant of* is not quickened with or [not] having a lively sense of" (CALDECOTT).

**unprizable**, not of estimation, of small account: *For shallow draught and bulk unprizable*, iii. 386.

**unprizable**, inestimable, priceless: *your brace of unprizable estimations*, viii. 398 (Coles may be cited as illustrating the double meaning of this word: "Unprisable, *inæstimabilis.*" "Inæstimabilis, *Inestimable, not to be valued, also* [see the preceding article] *of no value*").

**unpriz'd**, not valued, viii. 15.

**unprofited**, profitless, iii. 322.

**unproper**, not peculiar to an individual, common, viii. 209.

**unproportion'd**, "irregular, disorderly" (CALDECOTT), vii. 316.

**unprovide**, "divest of resolution" (Johnson's *Dict.*), viii. 213.

**unqualitied**, unmanned, deprived of his faculties, viii. 323 (but Malone would understand it to mean "unsoldiered,"—*quality* being formerly common in the sense of "profession").

**unquestionable** *spirit—An*, A spirit averse to conversation, iii. 54: compare first *question* and *questionable*.

**unrak'd**—*Where fires thou find'st*, "*i.e.* unmade up, by covering them with fuel, so that they may be found alight in the morning" (STEEVENS), i. 447.

**unready**, undressed, v. 29 (twice).

**unrecalling** *crime—His*, His unrecallable crime, ix. 301.

**unreconciliable**, irreconcilable, viii. 363.

**unrecuring**, incurable, vi. 316.

**unrespected**, unnoticed, unregarded, ix. 353.

**unrespective**, inconsiderate, unthinking, "devoid of cautious and prudential consideration" (MALONE): *unrespective boys*, v. 417.

**unrespective**, unregarded, unvalued: *unrespective sieve*, "a common voider" (JOHNSON), or basket for carrying out the relics of a meal, vi. 40.

**unrest**, disquiet, uneasiness, unhappiness, iv. 143; v. 423, 457; vi. 300, 333, 399.

**unrolled**, iii. 460: see note 91, iii. 460.

**unrough**, unbearded, vii. 281.

**unseasoned**, unseasonable: *this unseasoned intrusion*, i. 393; *these unseason'd hours*, iv. 352.

**unseason'd**, "unformed, not qualified by use" (Johnson's *Dict.*): *'tis an Unseason'd courtier*, iii. 199.

**unseal'd**, unratified, iii. 270: see note 149, iii. 270.

**unseam'd**, ripped, cut open, vii. 205.

**unseeming**, not seeming, ii. 179.

**unseminar'd**, deprived of virility, viii. 270.

**unshak'd** *of motion*: see *motion—Unshak'd of*.

**unshapes**, confounds, i. 536.

**unshout** *the noise*, retract the noise made by shouts, vi. 262.

**unshunned**, inevitable, i. 511.

**unsifted**, unwinnowed,—untried, inexperienced, vii. 318.

**unsinew'd**, nerveless, weak, vii. 404.

**unsisting**, never at rest, i. 524: see note 131, i. 524.

**unsmirched**, unsmutted, undefiled, vii. 399.

**unsorted**, not suitable, iv. 228.

**unsquar'd**—*Terms*, vi. 25: Here, says Steevens, *unsquar'd* is "un-

adapted to their subject, as stones are unfitted to the purposes of architecture while they are yet *unsquared.*"

**unstanched,** urinæ incontinens: *an unstanched wench,* i. 197.

**unstanched,** insatiate: *unstanched thirst,* v. 271.

**unstate,** to deprive of state, to degrade: *I would unstate myself, to be in a due resolution,* viii. 20 (see *resolution*); *Unstate his happiness* (Descend from his high and prosperous condition), viii. 327.

**unswear,** to recant what is sworn, iv. 42; viii. 208.

**untaught,** rude, unmannerly: *O thou untaught! what manners is in this,* &c., vi. 482.

**untent** *his person,* bring his person out, come out, of his tent, vi. 50.

**untented** *woundings,* wounds not yet treated—or so severe and deep that they will not admit of being treated—by the insertion of the surgeon's *tent* (see first *tent*), viii. 33.

**unthread** *the rude eye of rebellion,* iv. 87: see note 135, iv. 87.

**untimeable,** not in good time, iii. 87.

**untraded** *oath,* "a singular oath, not in common use" (MALONE), an unhackneyed oath, vi. 98.

**untried** *Of that wide gap—And leave the growth,* iii. 454: "Our author attends more to his ideas than to his words. 'The growth of the wide gap' is somewhat irregular; but he means, *the growth,* or progression of the time which filled up the *gap* of the story between Perdita's birth and her sixteenth year. 'To leave this growth untried' is 'to leave the passages of the intermediate years unnoted and unexamined'" (JOHNSON).

**untrue**—*My most true mind thus maketh mine,* ix. 388: see note 60, ix. 388.

**untrussing,** untying the points or tagged laces which attached the hose or breeches to the doublet, i. 514 (So, on the contrary, to *truss* the points was the usual term for tying them).

**untruth,** disloyalty: *So my untruth had not provok'd him,* iv. 135.

**untruth,** unfaithfulness in love: *Let all untruths stand by thy stained name,* vi. 112.

**unvalu'd,** invaluable: *unvalu'd jewels,* v. 361.

**unvalu'd,** not prized, ordinary: *unvalu'd persons,* vii. 315.

**unwrapper'd,** unworn, not debilitated, ix. 213.

**unwashed** *hands—Do it with,* iv. 266: "Do it immediately, or the first thing in the morning, even without staying to wash your hands" (STEEVENS): "It appears to me that Falstaff means to say *do it without retracting or repenting of it*" (MASON).

**unweighed**, not considerate, careless, i. 380.

**unwish'd** *five thousand men—Thou hast*, "Thou hast wished five thousand men away" (JOHNSON), iv. 490.

**unwitted**, deprived of understanding, viii. 174.

**unyoke**, to loose from the yoke, to have done working: *tell me that, and unyoke* ("unravel this, and your day's work is done, your team you may then unharness," CALDECOTT; whose explanation is perhaps right), vii. 412.

**up**, shut up, in confinement: *so the poor third is up, till death enlarge his confine*, viii. 311.

**up** *and down*, exactly, for all the world: *here's my mother's breath up and down*, i. 300; *Here's his dry hand up and down*, ii. 88; *up and down she doth resemble thee*, vi. 355.

**up-cast** (a term at the game of bowls), a throw, a cast, viii. 413.

**uproar**, to throw into confusion, vii. 273.

**up-spring** *reels—The swaggering*, vii. 320: "It appears from the following passage in *Alphonsus, Emperor of Germany*, by Chapman, that the *up-spring* was a German dance;

> 'We Germans have no changes in our dances;
> An almain and an *up-spring*, that is all'" (STEEVENS):

Karl Elze, who has recently reprinted Chapman's *Alphonsus* at Leipzig, remarks that the word *up-spring* "is the '*Hupfauf*,' the last and consequently wildest dance at the old German merry-makings. See *Ayrer's Dramen*, ed. by Keller, iv. 2840 and 2846;

> *Ey, jtzt geht erst der hupffauff an.*
> *Ey, Herr, jtzt kummt erst der hupffauff.*

No epithet could therefore be more appropriate to this drunken dance than Shakespeare's 'swaggering.' I need hardly add, that 'upspring' is an almost literal translation of the German name."

**up-staring**—*With hair:* see *hair to stare*, &c.

**up-swarm'd**, raised in swarms, iv. 371.

**up-trimmed**—*New*, Newly dressed-up, decorated, iv. 41.

**upon** *the gad—Done:* see *gad—Done upon the.*

**upright**, upwards: *Would I not leap upright*, viii. 94.

**upward**, the top: *from th' extremest upward of thy head*, viii. 115.

**urchin**, a hedgehog: *Ten thousand swelling toads, as many urchins*, vi. 303.

**urchin**, a particular sort of fairy: *urchins Shall . . . . All exercise on thee*, i. 211; *we'll dress Like urchins*, i. 434.

**urchin-shows**, fairy-shows, i. 230.

**urchin-snouted,** with a snout like that of a hedgehog, ix. 260.

**urn,** used in the sense of "tomb:" *the most noble corse that ever herald Did follow to his urn*, vi. 269: and see, on the word "*in-urn'd*," note 32, vii. 322. (In a passage of Fortiguerra's *Ricciardetto*, the "avello" or "tomba" wherein Serpedonte shuts up Despina alive is called "*urna*;"

> "S' empie lo Scricca tutto di stupori
> A quelle voci, e fassi aprir la porta
> Dell' *urna*, ed alla figlia egli si porta." C. xv. 50.)

**Urswick**—*Sir Christopher*, v. 440: This person—who was chaplain to the Countess of Richmond, and afterwards almoner to King Henry VII.—is called *Sir* as being a priest: see third *sir*.

**usance,** interest of money: ii. 347, 350; *usances*, ii. 349.

**use,** usance, interest of money: *Both thanks and use*, i. 460; *I gave him use for it*, ii. 93; *being kept together and put to use*, iii. 354; *gold that's put to use*, ix. 248; *That use is not forbidden usury*, ix. 335.

**use,** *to render it, Upon his death*, &c.—*The other half in*, ii. 407: "Antonio tells the duke, that if he will abate the fine for the state's half, he (Antonio) will be contented to take the other, *in trust*, after Shylock's death to render it to his daughter's husband. That is, it was, during Shylock's life, to remain *at interest* in Antonio's hands, and Shylock was to enjoy the produce of it" (RITSON): "That is, in trust for Shylock during his life, for the purpose of securing it at his death to Lorenzo. Some critics explain *in use*, upon interest—a sense which the phrase certainly sometimes bore; but that interpretation is altogether inconsistent, in the present passage, with the generosity of Antonio's character. In conveyances of land, where it is intended to give the estate to any person after the death of another, it is necessary that a third person should be possessed of the estate, and the *use* be declared to the one after the death of the other; or the estate to the future possessor would be rendered insecure. This is called a conveyance to *uses*, and the party is said to be possessed, or rather *seised* to the *use* of such an one, or to the use that he render or convey the land to such an one, which is expressed in law French by the terms *seisie al use*, and in Latin, *seisitus in usum alicujus, viz. AB or CD.* This latter phrase Shakespeare has rendered with all the strictness of a technical conveyancer, and has made Antonio desire to have one half of Shylock's goods in *use*,—to render it upon his, Shylock's, death, to Lorenzo" (ANON., apud HALLIWELL).

**use,** present possession: *my full heart Remains in use with you*, viii. 264 ("The poet seems to allude to the legal distinction between *use* and *absolute possession*," JOHNSON).

**use,** profit, benefit: *lose the use of all deceit*, iv. 88; *make use now*, v. 541.

**use**, custom, common occurrence: *these things are beyond all use*, vii. 138.

**use**, to continue, to make a practice of: *If thou use to beat me*, vi. 35.

**usurer's** *chain*, ii. 90: Gold chains were formerly worn by rich merchants; and merchants were the chief usurers of those days.

**utis**—*Old*, "Festivity in a great degree" (STEEVENS), "rare fun" (STAUNTON), iv. 336; see first *old*: "*Utis*, or rather *Utas*, quasi *huitas;* from *huit*, French. The eighth day, or the space of eight days, after any festival. It was a law-term, and occurs in some of our statutes: now more commonly called the octave, as the octave of St. Hilary, &c. 'Any day between the feast and the eighth day was said to be within the *utas*.' *Cowell*, &c. See Dr. Wordsworth's *Eccles. Biogr.* i. 62." Nares's *Gloss.*

**utter**, to sell ("To *utter* is a legal phrase often made use of in law-proceedings and Acts of Parliament, and signifies to vend by retail," REED): *Money's a meddler, That doth utter all men's ware-a*, iii. 472; *but Mantua's law Is death to any he that utters them*, vi. 470.

**utter** *what thou dost not know—Thou wilt not*, iv. 231: Ray gives "A woman conceals what she knows not." *Proverbs*, p. 46, ed. 1768.

**utterance!**—*Come, fate, into the list, And champion me to th'*, vii. 242; *Which he to seek of me again, perforce, Behoves me keep at utterance*, viii. 434: *Utterance* is from the French,—*combattre à outrance* meaning "to fight to extremity, till one of the combatants was slain:" but in the second of the above passages, as Steevens observes, *keep at utterance* is equivalent to "keep at the extremity of defiance."

**utter'd** *by base sale of chapmen's tongues—Beauty is bought by judgment of the eye, Not*, ii. 175: "The meaning is, that—the estimation of beauty depends not on the *uttering* or proclamation of the seller, but on the eye of the buyer" (JOHNSON): Here Mr. Staunton explains *utter'd* "put forth:" it is perhaps intended to convey the double sense of *proclaiming* and *vending:* see first *utter.*

**uttered**—*Till death be*, ii. 148: see note 83, ii. 148.

**uttermost**, *Or else a breath—Either to the*, vi. 95: Here *to the uttermost* has the same meaning as *to the utterance:* see *utterance*, &c.

## V.

**vade**, to fade, ix. 359; *vaded*, ix. 432 (twice), 433 (twice); *vadeth*, ix. 433.

**vail**, to lower, to let fall, i. 538; iii. 191; iv. 311; v. 85; vi. 194 (see note 104, vi. 194); ix. 36; *Vail* (=do homage) *to her mistress Diun*, ix. 63; *vailèd*, vii. 307; ix. 255, *vailing*, ii. 338; *angels*

*vailing clouds* ("letting those clouds which obscured their brightness sink from before them," JOHNSON), ii. 234; *vails*, ix. 233.

**vail**, a sinking, a setting: *the vail and darkening of the sun*, vi. 124.

**'vailful**, availful, i. 537.

**vails**, perquisites: *certain vails*, ix. 31.

**vain**, "light of tongue, not veracious" (JOHNSON): *'Tis holy sport, to be a little vain*, ii. 32.

**valanced**, fringed (with a beard), vii. 350.

**Valdes**—*The great pirate*, ix. 68: "The Spanish Armada, I believe, furnished our author with this name. Don Pedro de *Valdes* was an admiral in that fleet, and had the command of the great galleon of Andalusia. His ship being disabled, he was taken by Sir Francis Drake, on the twenty-second of July 1588, and sent to Dartmouth. This play therefore, we may conclude, was not written till after that period. The making one of this Spaniard's ancestors a pirate was probably relished by the audience in those days" (MALONE): "In Robert Greene's *Spanish Masquerado*, 1589, the curious reader may find a very particular account of this *Valdes*, who was commander of the Andalusian troops, and then prisoner in England" (STEEVENS).

**Valentine** *is past—Saint*, ii. 311: "Alluding to the old saying, that birds begin to couple on St. Valentine's day" (STEEVENS).

**Valentine's** *day*, &c.—*To-morrow is Saint*, vii. 397: "This song alludes to the custom of the first girl seen by a man on the morning of this day being considered his Valentine or true love. . . . . The custom of the different sexes choosing themselves mates on St. Valentine's Day, February 14th, the names being selected either by lots or methods of divination, is of great antiquity in England. The name so drawn was the *valentine* of the drawer" (HALLIWELL).

**validity**, worth, value, iii. 301, 313; vi. 438; vii. 368; viii. 8.

**valu'd** *file—The*: see first *file*.

**Vanity** *the puppet's part—Take*, viii. 42: The commentators may be right in seeing here an allusion to the character of Vanity in some of the early Moralities or Moral-plays: but we occasionally meet with similar passages where there does not appear to be any such allusion; *e.g.*

> "Young *Mistris Vanity* is also sad,
> Because the parrat's dead she lately had," &c.
> Withers's *Abuses Stript and Whipt,—Joy*, p. 141, ed. 1617:

In supposing that in the present passage Kent alludes to a puppet-show, Mr. Collier is perhaps mistaken: here, as in many other passages of our old writers, "*puppet*" may be nothing else than a term of contempt for a female.

**vanity**, a magical show or illusion: *Some vanity of mine art*, i. 252: "So, in the romance of *Emare* [Ritson's *Anc. Engl. Metrical Romanceês*, vol. ii. p. 208];

> 'The emperour sayde on hygh,
> Sertes, thys ys a fayry,
> Or ellys a *vanytè*'" (STEEVENS).

**vantage**, an opportunity; *when the doctor spies his vantage ripe*, i. 441; *With his next vantage*, viii. 395.

**vantage**—*To the*, "To boot, over and above" (STEEVENS), viii. 227.

**vantbrace**, "A vambrace—Avant bras, or armour for the fore arm" (Meyrick's *Critical Inquiry into Ancient Armour*, &c., vol. ii. p. 155, ed. 1842), vi. 30.

**varlet**, a servant to a knight or warrior, (also simply) a servant ("A Varlet, *Lixa, servus mediastinus.*" Coles's *Lat. and Engl. Dict.*): *A good varlet, a good varlet, a very good varlet*, iv. 397: *My horse! varlet*, iv. 483; *Call here my varlet, I'll unarm again*, vi. 7.

**varlet**—*Male*, vi. 102: see note 148, vi. 102.

**varletry**, a rabble, viii. 367.

**vary**, variation, caprice: *With every gale and vary of their masters*, viii. 44.

**vast**, a waste: *that vast of night*, i. 211; *shook hands, as over a vast*, iii. 404; *In the dead vast and middle of the night*, vii. 311; *Thou god of this great vast*, ix. 48.

**vastidity**, vastness, immensity, i. 502.

**vastly**, like a waste, ix. 324.

**vasty**, vast, ii. 367; iv. 248, 413, 439, 447.

**vaunt**, the van,—the beginning, vi. 6.

**vaunt-couriers**, forerunners, precursors (Fr. *avant-coureurs*), viii. 62.

**vaward**, the forepart (properly, of an army,—"The Vaward, *Prima acies.*" Coles's *Lat. and Engl. Dict.*), ii. 310; iv. 318, 491; v. 10; vi. 157.

**veal**, *quoth the Dutchman:—is not veal a calf?* ii. 232: "I suppose by *veal* she means *well*, sounded as foreigners usually pronounce that word; and introduced merely for the sake of the subsequent question" (MALONE): "The same joke occurs in *The Wisdome of Dr. Dodypoll*; '*Doctor.* Hans, my very speciall friend; fait and trot, me be right glad for to [*dele* to] see you *veale*. *Hans.* What, do you make a *calfe* of me, M. Doctor?' [sig. c 3, ed. 1600]" (BOSWELL): Dr. Wellesley has discovered that, in "this miserable skirmish of puns," certain words "make up the syllables of Lord Longaville's name, compounded of *long calf veal*, or *langue half veal.*" *Stray Notes on the Text of Shakespeare*, p. 17.

**vegetives,** vegetables, plants, ix. 54.

**velure,** velvet, iii. 148.

**velvet-guards,** iv. 256: By this expression is meant, as Malone observes, "the higher rank of female citizens," whose gowns (at least their holiday ones) were *guarded* (*i.e.* faced, trimmed) with *velvet:* see *guard* and *guards.*

**veneys:** see *venue.*

**venge,** to avenge, iv. 108, 427; v. 60, 249; vi. 447; viii. 87, 408; ix. 322.

**vengeance,** mischief, harm: *That could do no vengeance to me,* iii. 75.

**Venice,** *gave His body to that pleasant country's earth—At,* iv. 167: "This is not historically true. The Duke of Norfolk's death did not take place till [long] after Richard's murder" (MALONE).

**Venice**—*If Cupid have not spent all his quiver in,* ii. 80: Long before this comedy was produced, various writers had characterised Venice as the place where Cupid "reigns and revels:" and compare Greene; "Hearing that of all the citties in Europe, Venice hath most semblance of Venus vanities . . . . Because therefore this great city of Venice is holden Loues Paradice," &c. *Neuer too late,* Part Second, sig. Q 2 and Q 2 verso, ed. 1611: The publication of Coryat's *Crudities,* 1611, made the Venetian courtesans well known in England.

**venom,** *where no venom else,* &c., iv. 126: According to the legend, St. Patrick banished all venomous reptiles from Ireland.

**venomous** wights, "*venifici,* those who practice noctûrnal sorcery" (STEEVENS), vi. 80.

**vent**—*Full of,* vi. 234: see note 193, vi. 234.

**ventages,** small holes or apertures, vii. 373.

**venue** or *veney,* (a fencing term) a thrust, "a coming on, an onset; a turn or bout; a hit. The commentators on Shakespeare have produced a greal variety of instances; and differ in their explanations only because they mistake application for meaning" (Richardson's *Dict.*): *venue* (used metaphorically), ii. 220; *veneys,* i. 368 (Compare Jonson's *Every Man in his Humour;* "*Mat.* But one *venue,* sir. *Bob. Venue!* fie; most gross denomination as ever I heard: O, the stoccata, while you live, sir; note that." *Works,* vol. i. p. 39, ed. Gifford).

**verbal,** "verbose, full of talk" (JOHNSON), "plain-spoken" (KNIGHT): *By being so verbal,* viii. 421.

**Veronesa**—*A,* viii. 156: see note 27, viii. 157.

**versing,** expressing in verse, ii. 272.

**vestal** *thronèd by the west—A fair,* ii. 275: I have already noticed

this charming compliment to Queen Elizabeth in the Memoir of Shakespeare, i. p. 98.

**via**, away! an interjection of exultation or encouragement ("Via, *an aduerbe of encouraging much vsed by commanders, as also by riders to their horses, Goe on, forward, on, away, goe to, on quickly.*" Florio's *Ital. and Engl. Dict.*), i. 393; ii. 222, 227, 354; iv. 483; v. 252.

**Vice** . . . *Who, with dagger of lath*, &c.—*Like to the old*, iii. 382; *that reverend vice, that gray iniquity*, iv. 243; *now is this Vice's dagger become a squire*, iv. 361; *like the formal Vice, Iniquity*, v. 387; *a vice of kings . . . . A king of shreds and patches*, vii. 382: These passages allude to an important character in the old Moral-plays, the Vice, so named doubtless from the *vicious* qualities attributed to him: "As the Devil," says Mr. Collier, "now and then appeared without the Vice, so the Vice sometimes appeared without the Devil. Malone tells us that 'the principal employment of the Vice was to belabour the Devil;' but although he was frequently so engaged, he had also higher duties. He figured now and then in the religious plays of a later date, and, as has been shewn, in *The Life and Repentance of Mary Magdalen*, 1567, he performed the part of her lover, before her conversion, under the name of Infidelity: in *King Darius*, 1565, he also acted a prominent part, by his own impulses to mischief, under the name of Iniquity, without any prompting from the representative of the principle of evil. Such was the general style of the Vice, and as Iniquity he is spoken of by Shakespeare (*Richard III.* Act iii. Sc. 1) and Ben Jonson (*Staple of News*, second Intermean). The Vice and Iniquity seem, however, sometimes to have been distinct persons; and he was not unfrequently called by the name of particular vices: thus, in *Lvsty Juventus*, the Vice performs the part of Hypocrisy; in *Common Conditions*, he is called Conditions; in *Like will to Like*, he is named Nichol New-fangle; in *The Trial of Treasure*, his part is that of Inclination; in *All for Money*, he is called Sin; in *Tom Tyler and his Wife*, Desire; and in *Appius and Virginia*, Haphazard. . . . . Though Mr. Douce is unquestionably correct when he states that the Vice was 'generally dressed in a fool's habit' [hence the expression in *Hamlet*, 'A king of shreds and patches'], he did not by any means constantly wear the parti-coloured habiliments of a fool; he was sometimes required to act a gallant, and now and then to assume the disguise of virtues it suited his purpose to personate. . . . The Vice, like the fool, was sometimes furnished with a dagger of lath, and it was not unusual that it should be gilt. . . . Tattle [in Jonson's *Staple of News*] observes, 'but there [here] is never a fiend to carry him [the Vice] away;' and in the first Intermean of the same play, Mirth leads us to suppose that it was a very common termination of the adventures of the Vice for him to be carried off to hell on the back of the devil: 'he would carry away the Vice on his back, quick to hell,

in every play where he came.' In *The Longer thou livest the more Fool thou art*, and in *Like will to Like*, the Vice is disposed of nearly in this summary manner: in the first, Confusion carries him to the devil, and in the last, Lucifer bears him off to the infernal regions on his shoulders. In *King Darius*, the Vice runs to hell of his own accord, to escape from Constancy, Equity, and Charity. According to Bishop Harsnet (in a passage cited by Malone,—*Shakespeare* by Boswell, iii. 27), the Vice was in the habit of riding and beating the devil, at other times than when he was thus carried against his will to punishment." *Hist. of English Dram. Poetry*, &c., vol. ii. pp. 265–270.

**vicious** *in my guess*, &c.—*Though I perchance am*, viii. 188: "'Vicious in my guess' doth not mean that he is an *ill guesser* [Warburton's explanation], but that he is apt to put the worst construction on every thing he attempts to account for" (STEEVENS): "Iago, I apprehend, means only, 'though I perhaps am mistaken, led into an error by my natural disposition, which is apt to shape faults that have no existence'" (MALONE).

**victuallers**, iv. 347: "The brothels were formerly screened under pretext of being *victualling-houses* and *taverns*" (STEEVENS).

**vie** "was to hazard, to put down, a certain sum upon a hand of cards [at various old games]; to *revie* was to cover it with a larger sum, by which the challenged became the challenger, and was to be *revied* in his turn, with a proportionate increase of stake. This vying and revying upon each other continued till one of the party lost courage and gave up the whole; or obtained, for a stipulated sum, a discovery of his antagonist's cards; when the best hand swept the table." Gifford's note on *Jonson's Works*, vol. i. p. 106: *To vie* (compete in) *strange forms with fancy*, viii. 369; *so With the dove of Paphos might the crow Vie feathers white*, ix. 63; *kiss on kiss She vied so fast*, iii. 139.

**viewless**, invisible, i. 505.

**vigitant** would seem to be intended as a blunder of Dogberry for "vigilant" (which is the word substituted in the second folio), ii. 114.

**viliaco**, v. 199; see note 171, v. 199.

**villagery**, "district of villages" (Johnson's *Dict.*), villages, ii. 271.

**villain**, a bondsman, a slave: *A trusty villain*, ii. 11; *I am no villain*, iii. 7 (here "the word *villain* is used by the elder brother for a *worthless, wicked*, or *bloody man*; by Orlando, in its original signification, for a *fellow of base extraction*," JOHNSON); *My villain!* viii. 80; *The homely villain*, ix. 311.

**villany**, mischief, roguery: *I will consent to act any villany against him*, i. 383.

**vinewedst**, most mouldy, vi. 34.

**viol-de-gamboys**, a base-viol or viol da gamba, iii. 318: "It appears, from numerous passages in our old plays, that a viol de gambo was an indispensable piece of furniture in every fashionable house, where it hung up in the best chamber, much as the guitar does in Spain, and the violin in Italy, to be played on at will, and to fill up the void of conversation. Whoever pretended to fashion affected an acquaintance with this instrument." Gifford's note on *Jonson's Works*, vol. ii. p. 125.

**violenteth**, becomes violent, acts with violence, rages, vi. 85.

**virginal**, maidenly, pertaining to a virgin: *tears virginal*, v. 216; *the virginal palms of your daughters*, vi. 250; *without any more virginal fencing*, ix. 80.

**virginalling**, playing with her fingers as upon the virginals, iii. 409.

**virginals**—*The*, The more usual name for the musical instrument, *the virginal*, ix. 161: "The virginals (probably so called because chiefly played upon by young girls) resembled in shape the 'square' pianoforte of the present day, as the harpsichord did the 'grand.' The sound of the pianoforte is produced by a hammer *striking* the strings; but when the keys of the virginals or harpsichord were pressed, the 'jacks' (slender pieces of wood, armed at the upper ends with quills) were raised to the strings, and acted as *plectra*, by impinging or twitching them." Chappell's *Popular Music of the Olden Time*, &c., vol. i. p. 103, sec. ed.: and see first *jacks*.

**virgin'd** *it*, played the virgin, vi. 254.

**Virginius**, &c.—*Was it well done of rash*, vi. 360: But, as Steevens observes, "Virginia died unviolated."

**virgin-knot**, virgin-zone, i. 252; ix. 72: Allusions to the zones worn by young women among the ancients: concerning *the loosing of the zone* see Schrader's Animad. on *Musæus*, p. 340 sqq. ed. 1742.

**virtue**, essence: *The very virtue of compassion in thee*, i. 199.

**virtue**, valour: *Trust to thy single virtue*, viii. 114.

**virtuous**, salutiferous, beneficial: *this virtuous property*, ii. 303; *the virtuous sweets*, iv. 385.

**visit** *Caliban my slave—We'll*, We will look after Caliban, &c., i. 210.

**visiting** and *visitating*, inspecting, surveying: *the visiting moon*, viii. 360; *the visitating sun*, ix. 117.

**visitor**—*The*, One who visits the sick or the distressed in order to console them: *The visitor will not give him o'er so*, i. 218 ("In some of the Protestant churches there is a kind of officers termed consolators for the sick," JOHNSON).

**vizaments** (in Sir Hugh's dialect=*advisements*), considerations, i. 362.

**voice**, to nominate, to vote: *to voice him consul*, vi. 188.

**voice**, to rumour, to report, to proclaim: *th' Athenian minion, whom the world Voic'd so regardfully?* vii. 67.

**void**, to quit: *void the field*, iv. 498.

**void**, to emit: *void your rheum*, ii. 349; *spit and void his rheum*, iv. 461.

**'voided**, avoided, vi. 229.

**voiding-lobby**, a lobby that receives those who are *voided* (see second *void*) from the apartments of the house, v. 180.

**Volquessen**, iv. 32: "This is the ancient name for the country now called *the Vexin*; in Latin, *Pagus Velocassinus*. That part of it called the *Norman Vexin* was in dispute between Philip and John" (STEEVENS): "This and the subsequent line (except the words, 'do I give') are taken from the old play [*The Troublesome Raigne of Iohn*, &c., see vol. iv. 3]" (MALONE).

**voluntary**, a volunteer: *Ajax was here the voluntary*, vi. 36; *fiery voluntaries*, iv. 16.

**votarist**, a votary, vii. 65; viii. 222; *votarists*, i. 471.

**vouchers**—*Double:* see *double vouchers*, &c.

**vox**—*You must allow*, iii. 394: "The Clown, we may presume, had begun to read the letter in a very loud tone, and probably with extravagant gesticulation. Being reprimanded by his mistress, he justifies himself by saying, 'If you would have it read in character, as such a *mad* epistle ought to be read, you must permit me to assume a *frantic* tone'" (MALONE).

**voyage**, a course, an attempt, an enterprise: *If he should intend this voyage toward my wife*, &c., i. 386; *if you make your voyage upon her*, &c., viii. 400.

**vulgar**, common: *'tis a vulgar proof*, iii. 357; *the vulgar air*, iv. 28; *any the most vulgar thing to sense*, vii. 308; *Most sure and vulgar* (of common report), viii. 100, &c.

**vulgarly**, publicly, openly, i. 543.

**vulgars**, the common people, iii. 425.

**vulture** *of sedition Feeds*, &c.—*The*, v. 70: "Alluding to the tale of Prometheus" (JOHNSON).

# W.

**waft,** to beckon: *who wafts us yonder?* ii. 21; *Whom Fortune with her ivory hand wafts to her,* vii. 7.

**waft,** to turn, to direct: *Wafting his eyes to the contrary,* iii. 418.

**waft,** wafted: *Than now the English bottoms have waft o'er,* iv. 17.

**waftage,** a passage by water, ii. 41; vi. 58.

**wafture,** the act of waving, a motion, vii. 134.

**wag,** to go, to pack off: *let them wag,* i. 370; *shall we wag?* i. 388; *let him wag,* i. 399; *Let us wag, then,* i. 400; *Bid sorrow wag,* ii. 135.

**wag,** to stir, to move: *the empress never wags But,* &c., vi. 354.

**wage,** to pay wages to, to remunerate: *He wag'd me with his countenance* ("the countenance he gave me was a kind of wages," Nares's *Gloss.*), vi. 265.

**wage,** to stake in wager: *as a pawn To wage against thine enemies,* viii. 11; *I will wage against your gold, gold to it,* viii. 399.

**wage,** to be opposed as equal stakes in a wager: *His taints and honours Wag'd equal with him* ("Were opposed to each other in just proportions, like the counterparts of a wager," (STEEVENS), viii. 363; *nor the commodity wages not with the danger* ("*i.e.* is not equal to it," STEEVENS), ix. 69.

**wage,** to prosecute, to continue to encounter: *To wake and wage a danger profitless,* viii. 143.

**wage,** to contend, to strive: *To wage against the enmity o' th' air,* viii. 55.

**wagon,** a chariot: *Dis's wagon,* iii. 465; *thy vengeful wagon,* vi. 353; *wagon-wheel,* ibid.; *wagon-spokes,* vi. 392.

**wagon,** a travelling wagon, such as was formerly used even by nobility: *Our wagon is prepar'd,* iii. 286.

**wagoner,** a charioteer, vi. 353, 392, 430.

**waist,** "that part of a ship which is contained between the quarter-deck and forecastle," &c. (Falconer's *Marine Dict.*, ed. 1815): *Now in the waist, the deck,* i. 206.

**wake,** to hold a late revel: *The king doth wake to-night,* vii. 320 (So, in poets of a much earlier date, we find the words *watch* and *watching* employed as equivalent to "debauch at night;"

> "Hatefull of harte he was to sobernes,
> Cherishyng surfetes, *watche,* and glotony," &c.
> Lydgate's *Fall of Prynces,* B. ii. fol. L. ed. Wayland:

"Withdraw your hand fro riotous *watchyng*."
*Id.* B. ix. fol. xxxi. verso:

"His hede was heuy for *watchynge* ouer nyghte."
Skelton's *Bowge of Courte*, *Works*, vol. i. p. 43, ed. Dyce:

so, too, in a tract of later date than *Hamlet*, "Late *watchings* in Taverns will wrinckle that face." *The Wandering Jew*, 1640, sig. D).

**walk**, a district in a forest: *the fellow of this walk*, i. 445; *My parks, my walks, my manors that I had*, v. 316.

**walks** *my estate in France!—How wildly, then*, iv. 66: "*i.e.* How ill my affairs *go* in France!—The verb *to walk* is used with great license by old writers. It often means to *go, to move*" (MALONE).

**wall-ey'd**, having eyes with a white or pale-gray iris,—glaring-eyed, fierce-eyed, iv. 74; vi. 347 ("A Whall, ouer-white eye. *Oeil de cheere.*" Cotgrave's *Fr. and Engl. Dict.*: "In those parts of the North with which I am best acquainted, persons are said to be *wall-eyed* when the white of the eye is very large, and to one side. On the borders 'sic folks' are considered unlucky. The term is also occasionally applied to horses with similar eyes, though its more general acceptation seems to be when the iris of the eye is white, or of a very pale colour. A *wall-eyed* horse sees perfectly well." Brockett's *Glossary of North Country Words*, &c.: "Horses perfectly white, or cream-coloured, have the iris white and the pupil red. When horses of other colours, and that are usually pied, have a white iris and a black pupil, they are said to be *wall-eyed*. Vulgar opinion has decided that a wall-eyed horse is never subject to blindness; but this is altogether erroneous." *The Horse*, by Youatt, p. 131, ed. 1848: The author of *The Dialect of Craven*, &c., under "*Wall-een*, White or grey eyes," cites from the first of the passages of Shakespeare referred to in this article the words "*wall-ey'd* wrath," and observes, "It frequently happens that when a person is in an excessive passion, a large portion of the white of the eye is visible. This confirms the propriety and force of the above expression").

**walls** *are thine—The*, viii. 113: see note 120, viii. 113.

**wanion**—*With a*, With a vengeance, with a plague, ix. 26 (The origin of this common phrase has not, I believe, been ascertained).

**wann'd**, turned pale, vii. 353.

**wanting**, not possessing, not skilled in: *Wanting the manage of unruly jades*, iv. 159.

**wanton**, a childish, feeble, effeminate person: *A cocker'd silken wanton*, iv. 80; *you make a wanton of me*, vii. 433 (With the second of these passages compare "Mignoter. *To . . . handle gently . . . vse tenderly, make a wanton of.*" Cotgrave's *Fr. and Engl. Dict.*).

**wappen'd**, over-worn, vii. 66 (See Harman's *Caueat or Warening*

*for Common Cursetors*, &c., 1573, last sentence of p. 69, reprint 1814; Dekker's *English Villanies*, &c., ed. 1632, 2 [3]d stanza of the Canters' Song, sig. o verso; and Grose's *Class. Dict. of the Vulgar Tongue* in v. "Wap").

**ward**—*To whom* [i.e. *his majesty*] *I am now in*, iii. 199: The heirs of great estates, by a feudal custom, were under the wardship of the sovereign, who had the power even of giving them in marriage.

**ward**, custody, confinement: *ere they will have me go to ward*, v. 210.

**ward**, a guard in fencing, a posture of defence (used metaphorically in some of the following passages): *come from thy ward*, i. 216; *the ward of her purity*, i. 395; *beat from his best ward*, iii. 406; *Thou knowest my old ward*, iv. 237; *at what ward you lie*, vi. 19; *Omit a ward*, ix. 209; *what wards, what blows*, iv. 210; *at all these wards I lie*, vi. 19.

**ward**, to defend, to protect: *God will, in justice, ward you as his soldiers*, v. 454; *a hand that warded him From thousand dangers*, vi. 320.

**warden-pies**, pies made of *wardens*, large baking-pears, iii. 458.

**warder**, a guard, a sentinel: *memory, the warder of the brain*, vii. 224; *Where be these warders*, v. 16; *castles topple on their warders' heads*, vii. 261.

**warder**, a sort of truncheon; the throwing down of which, as appears from the following passages (and from passages in other writers), was a solemn mode of prohibiting a combat: *the king hath thrown his warder down*, iv. 113; *the king did throw his warder down*, iv. 367.

**Ware**—*The bed of*, iii. 360: This celebrated bed, made of oak richly carved, is still preserved: it measures seven feet six inches in height, ten feet nine inches in length, and ten feet nine inches in width. At what inn in Ware it was kept during Shakespeare's days is uncertain: but, after being for many years at the Saracen's Head, it was sold there by auction in September 1864, and knocked down at a hundred guineas (the newspapers erroneously adding that Mr. Charles Dickens was the purchaser).

**'ware** *pencils, ho! . . . . My red dominical, my golden letter . . . . so full of O's*, ii. 224: "Rosaline says that Biron had drawn her picture in his letter; and afterwards, playing on the word *letter*, Katharine compares her to a text B. Rosaline in reply advises her to beware of pencils, that is, of drawing likenesses, lest she should retaliate; which she afterwards does by comparing her to a red dominical letter, and calling her marks of the small-pox oes" (Mason): It must be remembered that Rosaline was a darkish beauty, Katharine a fair one. (I may notice that our early writers are fond of alluding, in comparisons, to *the Dominical Letter*: e.g.

"she sweares a lookes for all the world like *the Dominicall Letter*, in his red coate." *Cupid's Whirligig*, sig. C 2, ed. 1611: "Especially that at large, if you can, in red, like *a Dominicall letter*." Dekker's *If it be not good, the Diuel is in it*, 1612, sig. C 3.)

**warm** *sun!—Thou out of heaven's benediction com'st To the:* see *heaven's benediction com'st To the warm sun*, &c.

**warn**, to summon: *to warn them to his royal presence*, v. 350; *to warn us at Philippi here*, vii. 184; *warn'd us to the walls*, iv. 21; *That warns my old age to a sepulchre*, vi. 481.

**warp**—*Though thou the waters*, iii. 43: In this passage *warp* has been variously interpreted: the following explanation by Whiter is probably the right one; "The cold is said to *warp the waters*, when it *contracts* them into the solid substance of ice, and suffers them no longer to continue in *a liquid* or *flowing* state" (According to Johnson,—whom Steevens pronounces to be "certainly right,"—*warp* means here nothing more than "changed from their natural state:" and Nares would understand it as equivalent to "weave").

**warrior**—*O my fair*, viii. 162; *unhandsome warrior* ("unfair assailant," JOHNSON) *as I am*, viii. 205: "This phrase [*warrior*] was introduced by our copiers of the French Sonnetteers. Ronsard frequently calls his mistresses *guerrieres;* and Southern, his imitator, is not less prodigal of the same appellation. Thus, in his Fifth Sonnet;

> 'And, my *warrier*, my light shines in thy fayre eyes.

Again, in his Sixth Sonnet;

> 'I am not, my cruell *warrier*, the Thebain,' &c.

Again, ibid.;

> 'I came not, my *warrier*, of the blood Lidian.'

Had not I met with the word thus fantastically applied, I should have concluded that *Othello* called his wife a *warrior* because she had embarked with him on a warlike expedition, and not in consequence of Ovid's observation—'*Militat omnes amans*, et habet sua castra Cupido'" (STEEVENS).

**wash'd** *a tile*, laboured in vain, ix. 165: a Latinism, *Laterem lavare*, to lose one's labour.

**Washford**—*Earl of*, v. 78: "It appears from Camden's *Britannia* and Holinshed's *Chronicle of Ireland*, that Wexford was anciently called *Weysford*. In Crompton's *Mansion of Magnanimitie* it is written as here, *Washford*. This long list of titles is taken from the epitaph formerly fixed on Lord Talbot's tomb in Roüen in Normandy. Where this author found it, I have not been able to ascertain, for it is not in the common historians. The oldest book in which I have met with it is the tract above mentioned, which

was printed in 1599, posterior to the date of this play. Numerous as this list is, the epitaph has one more, which, I suppose, was only rejected, because it would not easily fall into the verse, 'Lord Lovetoft of Worsop.' It concludes as here; 'Lord Falconbridge, Knight of the [most] noble order of St. George, St. Michael, and the Golden Fleece, Great Marshall to King Henry VI. of his realm in [of] France, who died in the battle of Bourdeaux [in the year of our Lord] 1453' [*The Mansion of Magnanimitie*, 1599, 4to, sig. E 4]" (MALONE): "Wexford was sometimes written *Washford*, even so late as the time of Sir William Temple; see my Memoirs of him, i. 384.—This enumeration of titles and honours is clearly conformable to a monumental inscription, said by Brooke the herald to have existed at Rouen; but this herald was imposed upon, and the enumeration is erroneous in the particulars which I have distinguished ["*Lord Cromwell of Wingfield*,"—"*The thrice-victorious Lord of Falconbridge*"].—I suppose that Brooke's work [no, Crompton's] is the tract printed *after* this play, in which Malone says he found the titles taken from the monumental plate at Rouen; but Talbot was buried at Whitchurch in Shropshire, where there is, or was, a correct description of him. See Vincent upon Brooke, p. 451-4, and Camden's Shropshire, i. 659." Courtenay's *Comment. on the Historical Plays of Shakspeare*, vol. i. pp. 234-6.

**wassail**, festivity, intemperance, drinking-bout (from the Saxon *wæs hæl*, "be in health,"—the form of health-drinking), vii. 224; vii. 320; *wassails*, ii. 234; viii. 268.

**wassail-candle**—*A*, &c., iv. 317: "A *wassail-candle* is a *large candle lighted up at a feast.* There is a poor quibble upon the word *wax*, which signifies increase as well as the matter of the honeycomb" (JOHNSON): see the preceding article.

**waste**—*The night grows to*, "The night is wasting apace" (MALONE), viii. 224.

**wasteful** *cock—A*, vii. 35: see note 69, vii. 35.

**Wat**, a familiar name for a hare, ix. 246.

**watch**—*Give me a*, v. 446: Steevens was, no doubt, right when he observed; "I believe that particular kind of candle is here meant which was anciently called a *watch*, because, being marked out into sections, each of which was a certain portion of time in burning, it supplied the place of the more modern instrument by which we measure the hours. I have seen these candles represented with great nicety in some of the pictures of Albert Durer."

**watch** *her, as we watch these kites*, &c.—*That is, to*, iii. 161; *I'll watch him tame*, viii. 183; *you must be watched ere you be made tame*, vi. 59: These passages allude to the method of taming hawks by keeping them from sleep; but I do not believe (with

Mr. Staunton) that there is the same allusion either in *I think we've watch'd you now*, i. 449, or in *Had that was well worth watching*, viii. 427.

**water**—*False as*, "As water, that will support no weight, nor keep any impression" (JOHNSON), viii. 238.

**water** *glideth by the mill Than wots the miller of*—*More*, vi. 297: Ray gives, among English proverbs, "Much water goes by the mill the miller knows not of. *Assai acqua passa per il molino che il molinaio non vede.* Ital.;" and, among Scottish proverbs, "Meikle water runs where the miller sleeps." *Proverbs*, pp. 136, 299, ed. 1768.

**water-galls**, secondary rainbows, ix. 319 (This word, far from common even in our early writers, is several times used by Horace Walpole; "False good news are always produced by true good, like the *watergall* by the rainbow;" again, "Thank heaven it is complete, and did not remain imperfect like a *watergall*;" again, "But what signifies repeating the faint efforts of an old *watergall* opposed to its own old sun!" *Letters*, vol. i. p. 310, and vol. vi. pp. 1, 187, ed. Cunningham: In *The Dialect of Craven* we find "*Weather-gall*, A secondary or broken rainbow. Germ. *wasser-galle*, *repercussio Iridis*").

**water-work**: see *German Hunting*, &c.

**waters**—*I am for all*, "I can turn my hand to any thing, I can assume any character I please" (MALONE), iii. 381; the origin of the expression is quite uncertain.

**watery** *star*—*The*, The moon, iii. 404.

**wax**, to grow: *to make his godhead wax* (with a quibble), ii. 223; *Old I do wax*, iv. 511; *a full eye will wax hollow*, iv. 516; *the elder I wax*, iv. 518; *waxèd pale*, i. 323; *waxed shorter*, vii. 46; *waxen* (increase) *in their mirth* (Farmer being wrong in supposing that here *waxen* is a corruption of the Saxon *yezen*, to hiccup), ii. 272; *waxen deaf*, v. 163.

**wax**—*A man of*, A man as perfectly formed as if he had been modelled in wax, vi. 389 (In some of the provinces a *man of wax* means nowadays "a smart cleverish fellow;" vide Moor's *Suffolk Words* and *The Dialect of Craven*: but assuredly Shakespeare does not employ the expression in that sense): and see the next article.

**wax**—*A sea of*, vii. 7: Since I remarked on this passage (note 4, vii. 7) that "if the text be right, there is, of course, an allusion to the practice of writing with a style on table-books covered with wax," Dr. Ingleby has put forth a brochure entitled *The Still Lion, An Essay towards the restoration of Shakespeare's text. Being part of the Shakespeare-jahrbuch*, ii.; wherein he gives, with astonishing confidence, entirely new glosses of "*a sea of wax*" and of "*a man*

*of wax*,"—his attempt to show that Shakespeare employs a SUBSTANTIVE "*wax*" in the sense of "expandedness or growth" vying in absurdity with any of the misinterpretations that ignorance and conceit have ever tried to force upon the great dramatist. Lest an abridgment should do injustice to Dr. Ingleby's "discoveries," I subjoin them entire :—

"The pedantic poet in *Timon of Athens*, i. 1, addresses the painter in the following tumid and bombastic terms ;

> 'You see this confluence, this great flood of visitors.
> I have in this rough work [shewing his Ms.] shaped out a man
> Whom this beneath world doth embrace and hug
> With amplest entertainment ; my free drift
> Halts not particularly, but moves itself
> In *a wide sea of waxe :* no levell'd malice
> Infects one comma of [in] the course I hold ;
> But flies an eagle's flight, bold and forth on,
> Leaving no track behind.'

In this passage, *my free drift*, and *a wide sea of wax*, are contrasted with the notion of halting *particularly*, and *levell'd malice*. In other words, the poet is contrasting generality with particularity. The visitors who throng the ante-room and presence-chamber of Lord Timon, are compared by the poet to a sea at flood-time, and are therefore designated *a confluence* and *a great flood*. Timon is said to be embraced with *amplest* entertainment by this flood ; and the poet, disclaiming personal censure, declares that his '*free drift* moves itself in *a wide sea of waxe*.' What is the meaning of *waxe ?* Every one knows that the verb *to wax* means to grow ; and the old English writers employ it indifferently of increase and decrease ; a thing, with them, may *wax* smaller or greater, weaker or stronger. To *wax* was to change condition simply. But more strictly it was and is used in opposition to *wane*. If anything changes its condition, it either *waxes* or *wanes*. In this restricted sense, Shakespeare in several places uses the verb *to wax*, of the sea :

> 'Who marks the *waxing* sea grow wave by wave.'
> *Titus Andronicus*, iii. 1.
>
> 'His pupil age
> Man-enter'd thus, he *waxed like a sea*.' *Coriolanus*, ii. 1.

The old editors and commentators seem not to have had the faintest suspicion of the meaning of the expression, 'a wide sea of wax.' Hanmer and Steevens explain it as an allusion to the Roman and early English practice of writing with a style on tablets coated with wax, so that the poet in *Timon* must be supposed to have literally 'shaped out' his man in wax, as much so as if he had modelled him. All the editors have followed in this rut ; even Messrs. Dyce and Staunton, of whom better things might have been expected. The only emendation that has been made on *waxe* is Mr. Collier's *verse*, which Mr. Staunton rejects, though he still thinks *waxe* a misprint for something. Very strange indeed is all this speculation, in the face of the certain fact that *waxe* or *wax*

occurs as a substantive, in the very sense of expandedness (or growth), in two other places in Shakespeare, and once in Ben Jonson. Here are the passages:

'*Chief Justice.* What! you are as a candle, the better part burnt out.
*Falstaff.* A wassail candle, my lord; all tallow: if I did say of *wax*, my *growth* would approve the truth.' *2 Henry IV.* i. 2.

'Why, he's a man of *wax*.' *Romeo and Juliet*, i. 3.

'A man of wax' is a man of full growth. Of Falstaff it would mean, a man of ample dimensions; of Romeo it means, a man of puberty, 'a proper man.' Again in *The Fall of Mortimer*, a fragmentary drama by Ben Jonson, we read,

'At what a divers price do divers men
Act the same thing[s]! another might have had,
Perhaps the hurdle, or at least the axe,
For what I have, this crownet, robes, and *waxe*.'

Here *waxe* is 'personal aggrandisement—the substantive accomplishment of the verb to wax great.' (Collier, Coleridge, and Shakespeare, p. 129.) Let us hope that we have heard the last of 'the waxen tables of the ancients'!" pp. 226–8.

1. The passage of *Timon of Athens* is unquestionably a very difficult one, and perhaps not altogether free from corruption: but what must be that critic's idea of the proprieties of language who imagines that *a sea of wax* can mean "a sea of increase—a sea at flood-time"?

2. Who, except Dr. Ingleby, would ever have dreamed of quoting Falstaff's *quibble*, "A wassail candle, my lord; all tallow: if I did say of *wax*, my *growth* would approve the truth," as an evidence of the existence of a substantive "*wax*" in the sense of "expandedness or growth"?

3. Even if his own reading had not supplied him with some of the passages in various old authors that clearly show the true meaning of "*a man of wax*," it seems inconceivable that Dr. Ingleby should have so grossly misunderstood those words in *Romeo and Juliet* as to explain them "a man of puberty, a proper man," since he could hardly have overlooked the following notes in the *Variorum Shakespeare*, which are sufficiently to the purpose;

"*a man of wax*] So in *Wily Beguiled*,

'Why, he's a man as one should picture him in *wax*.'
[Sig. D 3 verso, ed. 1606]. STEEVENS:"

"*a man of wax*] Well made, as if he had been modelled in wax, as Mr. Steevens by a happy quotation has explained it. 'When you, Lydia, praise the waxen arms of Telephus,' says Horace [*Waxen*, well-shaped, fine-turned],' &c. S[tephen] W[eston]."

I add another passage which is decisive as to the true meaning of "*a man of wax*;"

"A sweet face, an exceeding daintie hand;
*A body, were it framed of wax*

*By all the cunning artists of the world,*
*It could not better be proportioned."*
*A Pleasant Comedie of Faire Em*, &c., sig. B, ed. 1631.

4. But Dr. Ingleby becomes almost an object of pity when he allows himself to be persuaded by a silly pamphleteer that in the line of the opening speech of Jonson's fragment, *The Fall of Mortimer*,

"For what I have, this crownet, robes, and *waxe*,"

the word "*waxe*" signifies "personal aggrandisement." Now, a little further on in the same speech we find

"To-day is Mortimer made *Earl of March*;"

and Jonson tells us in his *Argument* that "The First Act comprehends Mortimer's pride and security, raised *to the degree of an earl*, by the queen's favour and love," &c.; which, taken together with the words "*crownet* and *robes*," is quite enough to determine that "*waxe*" means some sort of waxen seal connected with a patent confirming Mortimer in his new dignity of earl.

**wax** *Resolveth from his figure 'gainst the fire—As a form of*, iv. 88; *like a waxen image 'gainst a fire*, i. 309: Allusions to the alleged practice of witches in roasting before a fire images of the persons they wished to torment or destroy; whose bodies, it was supposed, wasted away as the images melted.

**waxen** *coat*, iv. 112: see note 14, iv. 112: In support of my explanation of *waxen* in this passage, I may cite the following lines from the ballad of *Hardyknute* (modern though it be);

"Tho' Britons tremble at his name,
I sune sall make him wail
That eir my sword was made sae sharp,
Sae *saft his coat of mail*."

**waxen** *epitaph—Not worshipp'd with a*, iv. 425: *worshipp'd*, i.e. honoured: "Steevens says that the allusion is 'to the ancient custom of writing on waxen tablets;' and Malone proves, at the expense of two pages, that his friend has mistaken the poet's meaning, and that he himself is—just as wide of it. In many parts of the continent it is customary, upon the decease of an eminent person, for his friends to compose short laudatory poems, epitaphs, &c., and affix them to the herse, or grave, with pins, wax, paste, &c. Of this practice, which was once prevalent here also, I had collected many notices . . . . To this practice Shakespeare alludes. He had, at first, written '*paper*' epitaph, which he judiciously changed to '*waxen*,' as less ambiguous, and altogether as familiar to his audience. Henry's meaning therefore is, 'I will either have my full history recorded with glory, or lie in an undistinguished grave; not merely without an inscription sculptured in stone, but unworshipped (unhonoured) even by a waxen epitaph,

*i.e.* by the short-lived compliment of a paper fastened on it." Gifford's note on *Jonson's Works*, vol. ix. p. 58.

**waxen** *image 'gainst a fire—Like a:* see *wax Resolveth*, &c.

**way**, way of thinking, religious opinion: *you're a gentleman Of mine own way*, v. 555.

**way** *of life*, vii. 283: see note 110, vii. 283.

**way**—*There was but one*, A kind of proverbial expression for "death," iv. 442 (So, in *The Famous Historye of Captaine Thomas Stukeley*, 1605,

> "O maister Stukley, since there now remaines
> *No way but one*, and life must heere haue end," &c. Sig. L 3 verso).

**We** *Three:* see *Three—The picture of We.*

**weak** *masters though ye be*, &c., i. 264: "That is, ye are powerful auxiliaries, but weak if left to yourselves;—your employment is then to make green ringlets and midnight mushrooms, and to play the idle pranks mentioned by Ariel in his next song;—yet by your aid I have been enabled to invert the course of nature. We say proverbially, 'Fire is a good *servant*, but a bad master'" (BLACKSTONE).

**weaken** *motion*, viii. 141: see note 12, viii. 141.

**weals-men**, commonwealth men, legislators, vi. 167.

**wealth**, weal, benefit, advantage: *I once did lend my body for his wealth*, ii. 420.

**wear**, fashion: *it is not the wear*, i. 511; *Motley's the only wear*, iii. 38; *I like the wear well*, iii. 205.

**wear**, used as an intransitive verb: *the brooch and the toothpick, which wear not now*, iii. 203: but see note 18, iii. 203.

**wear** *his cap with suspicion*, "subject his head to the disquiet of jealousy" (JOHNSON), ii. 78.

**wearing** *thy hearer in thy mistress' praise*, iii. 32: see note 55, iii. 32.

**weather**—*To keep the*, "A nautical phrase, which means, to keep to windward, and thus have the advantage" (STAUNTON): *Mine honour keeps the weather of my fate*, vi. 114.

**weather-fends**, defends from the weather, shelters, i. 263.

**weaver**—*A catch that will draw three souls out of one*, iii. 337; *I would I were a weaver; I could sing psalms or any thing*, iv. 235: "The weavers were most of them Calvinists in this author's time, and refugees from the Netherlands; addicted mainly to Psalmody, which their libertine neighbours said was all their religion" (CAPELL).

**web** *and the pin—The:* see *pin-and-web—The.*

**wee**, very small, diminutive, shrunk up, i. 375.

**weed**, a garment, a dress, ii. 279; vi. 188; ix. 64, 277, 333; *And keep invention in a noted weed* ("in a dress by which it is always *known*, as those persons are who always wear the same colours," STEEVENS), ix. 369; *weeds*, i. 314; ii. 149, 250; iii. 392, 393, 460; vi. 74, 186, 295, 315, 469; vii. 407; viii. 484; *mourning-weeds*, v. 289, 293; vi. 277, 366.

**week!**—*O, that I knew he were but in by the*, ii. 225: "This I suppose to be an expression taken from hiring servants or artificers; meaning, I wish I was as sure of his service for any time limited, as if I had hired him. The expression was a common one" (STEEVENS): Mr Halliwell explains *in by the week* to mean "ensnared in my meshes, imprisoned in my bonds," and cites, from a Ms. dated 1619, "*Captus est;* he is taken, he is in the snare, he is in for a byrd, he is *in by the weeke*."

**week**, "a period of time indefinitely" (CALDECOTT): *too late a week*, iii. 30.

**ween**, to think, to suppose, to imagine, v. 559; *weening*, v. 42.

**weeping** *philosopher—The*, Heraclitus, ii. 344.

**weeping ripe**, ripe for weeping, ready to weep, ii. 233; v. 246.

**weeping** *tears—With*, iii. 32: This expression, which now appears absurd, was not unfrequently used, and seriously, by our early writers, who perhaps considered it as equivalent to "flowing tears" ("And thenne sire Lamorak knelyd adoune, and vnlaced fyrst hys vmberere, and thenne his owne, and thenne eyther kyssed other *with wepynge teres*." *Morte Darthur*, B. viii. c. 41, vol. i. p. 310, ed. Southey:

> "Many a wydowe with *wepyng teyres*
> Ther makes they fette away."
> *The Battle of Otterbourne,—Percy's Rel. of A. E. P.* vol. i. p. 33, ed. 1794:
>
> "the *weeping teares*
> Of widdows, virgins, nurses, sucking babes."
> *A Pleasant Commodie called Looke about you*, 1600, sig. B).

**weet**, to know, viii. 254.

**weigh** *out*, to outweigh, to counterbalance: *They that must weigh out my afflictions*, v. 521.

**weird** *sisters,—The*, vii. 209, 217, 227, 254, 265; *the weird women*, vii. 240: "*Weird Sisters*, the Fates. This corresponds to Lat. *Parcæ*.

> 'The remanant hereof, quhat euer be it,
> The *weird sisteris* defendis that suld be wit.' *Doug. Virgil*, 80. 48;

*i.e.* forbid that it should be known.

> 'The *weird sisters* wandring, as they were wont then,' &c.
> *Montgomerie, Watson's Coll.* iii. 12. . . . .

A. S. *wyrd*, fatum, fortuna, eventus; *Wyrde*, Fata, Parcæ," &c. Jamieson's *Etym. Dict. of the Scot. Lang.* &c.: "Cloto . . . anglice, *one of the thre wyrde systers.*" *Ortus Vocabulorum*, ed. 1514: Holinshed (on whose narrative Shakespeare formed his *Macbeth*), speaking of the "three women in strange and wild apparell, resembling creatures of elder world," who prophesied to Macbeth and Banquo, and then disappeared, observes, "afterwards the common opinion was, that these women were either *the weird sisters*, that is (as ye would say) the goddesses of destinie, or else some nymphs or feiries," &c. *Chronicles (Scotland)*, vol. v. pp. 268–9, ed. 1807–8.

**welkin**, the sky, i. 198, 373; ii. 185; iii. 337; iv. 85, 89, 341; v. 457; vi. 320, 321; ix. 254.

**welkin** *eye*, a sky-coloured, a sky-blue eye, iii. 410.

**well**, at rest, happy: *the former queen is well*, iii. 491; *seeing that she is well*, vi. 465; *Then she is well*, vi. 469; *we use To say the dead are well*, viii. 289.

**well-advised**: see *advised*.

**well-appointed**: see *appointed*.

**well** *desir'd*, "much solicited by invitation" (STEEVENS): *you shall be well desir'd in Cyprus*, viii. 163.

**well-favoured**, good-looking, i. 295, 396; ii. 112; iii. 327; viii. 58; ix. 67: see *favour*.

**well-fitted**, "well-qualified" (JOHNSON): *Well-fitted in the arts*, ii. 176.

**well-a-near**, ix. 48: "This exclamation is equivalent to *well-a-day*, and is still used in Yorkshire, where I have often heard it. The Glossary to *The Praise of Yorkshire Ale*, 1697, says—*wella-neerin* is *lack-a-day* or *alas, alas!*" (REED): So in Coles's *Lat. and Engl. Dict.*, "Well a day, Well a-neer, Well a way, *Eheu.*"

**well-found**—*In what he did profess*, iii. 225: Here Steevens explains *well-found* "of known, acknowledged excellence," Mr. Grant White "well furnished;" well skilled?

**well-liking**, good-conditioned, plump, ii. 232: see *liking*.

**well** *said*, equivalent to "well done:" *Well said! thou lookest cheerly*, iii. 36; *Well said, Hal!* iv. 295; *Well said, i' faith, Wart*, iv. 360; *well said, Davy*, iv. 397; *Well said, my masters*, v. 126; *Why, that's well said*, v. 161; *Well said, my lord*, v. 491; *O, well said, Lucius!* vi. 340; *Well said, my hearts!* vi. 397; *O, that's well said;—the chair*, viii. 231; *this way; well said*, viii. 340; *Well said, well said*, ix. 57. (I believe I was the first to point out the meaning of this expression, which occurs very frequently in our early writers.)

**well** *seen*, well-skilled, proficient, iii. 123.

**Welsh** *hook—Upon the cross of a*, iv. 241 : A Welsh hook was a sort of bill, hooked at the end, and with a long handle : "Minsheu, in his Dict. [sub "Hooke"], 1617, explains it thus ; 'Armorum genus est ære in falcis modum incurvato, perticæ longissimæ præfixo.' Cotgrave calls it 'a long hedging-bill, about the length of a partisan'" (MALONE) : and see *sword—To swear by a.*

**wend**, to go, i. 534 ; ii. 10, 303 ; iii. 451.

**wesand**, the throat, i. 244.

**westward ho !** iii. 357 : one of the exclamations of the water-men who plied on the Thames (So in Peele's *Edward I.;*

> "*Q. Elinor.* Ay, good woman, conduct me to the court,
> That there I may bewail my sinful life,
> And call to God to save my wretched soul.
> [*A cry of* 'Westward, ho !'
>
> Woman, what noise is this I hear ?
> *Potter's Wife.* An like your grace, it is the watermen that call for passengers *to go westward* now." *Works*, p. 409, ed. Dyce, 1861 :

and in Day's *Isle of Guls ;* "A stranger ? the better welcome : comes hee East-ward, *West-ward*, or North-ward *hoe ?*" Sig. A 2, ed. 1606).

**whales-bone**—*As white as*, ii. 235 ; Our ancient writers appear to have supposed that ivory, formerly made of the teeth of the walrus, was part of the bones of the whale (This simile was a standard one with the earliest English poets).

**what** *is he for a fool that betroths himself to unquietness ?* ii. 84 : The expression *what is he for a fool* is equivalent to "what manner of fool is he ?"—"what fool is he ?" (Compare Middleton's *A Mad World, my Masters ;* "*What is she for a fool* would marry thee, a madman ?" *Works*, vol. ii. p. 421, ed. Dyce : and Warner's *Syrinx*, &c. ; "And *what art thou for a man* that thou shouldest be fastidious of the acquaintance of men ?" Sig. Q 4 verso, ed. 1597.)

**wheel** *becomes it !—O, how the*, vii. 401 : Malone was "inclined to think that *wheel* is here used in its ordinary sense, and that these words allude to the occupation of the girl who is supposed to sing the song alluded to by Ophelia :" but most critics seem now to agree with Steevens in supposing that *wheel* signifies the burden or refrain of the song.

**wheels !**—*That it* (the world) *might go on*, viii. 301 : A proverbial expression ; which Taylor the water-poet made the title of one of his pamphlets,—*The World runnes on wheeles, or, Oddes betwixt Carts and Coaches.*

**Wheeson-week**, the Hostess's blunder for *Whitsun-week*, iv. 326.

**whelk'd**, "twisted, convolved. A welk or whilk is a small shell-fish ["The Welke (a shell-fish) : *Turbin.*" Cotgrave's *Fr. and. Engl. Dict.*]" (MALONE), viii. 96.

**whelks,** wheals, pustules ("A whelk, *Papula, pustula.*" Coles's *Lat. and Engl. Dict.*), iv. 465.

**when?** an expression of impatience: *Come, thou tortoise! when?* i. 210; *Why, when, I say?* iii. 159; *When, Harry? when?* iv. 106; *Nay, when?* v. 312; *When, Lucius, when?* vii. 126 (This expression is occasionally found in dramatists long after Shakespeare's time; *e.g.* in the Duke of Buckingham's *Rehearsal;* "Where the devil is he?—Why, Prettyman? *why, when,* I say?" *Works,* vol. i. p. 63, ed. 1775).

**when?** *can you tell?* ii. 28; *when? canst tell?* iv. 222: a proverbial expression.

> ("Still good in Law; ile fetch him ore of all,
> Get all, pursse all, and be possest of all,
> And then conclude the match, marie, at least,
> *When, can you tell?*" Day's *Law-Trickes,* 1608, sig. D 3.)

**whenas,** when: *Whenas your husband, all in rage,* ii. 52; *Whenas the enemy hath been ten to one,* v. 238; *Whenas the noble Duke of York was slain,* v. 248; *whenas he meant all harm,* v. 329; *Whenas the one is wounded with the bait,* vi. 345; *Whenas a lion's whelp shall,* &c., viii. 521; *Whenas I met the boar,* ix. 256; *Whenas thy love hath cast his utmost sum,* ix. 356; *Whenas himself to singing he betakes,* ix. 432; *Whenas thine eye hath chose the dame,* ix. 437.

**wher,** whether, i. 268; iv. 7, 20; v. 171, 176, 412; vii. 109, 193, 195; ix. 233, 361.

**where,** whereas: *where I thought the remnant of mine age,* &c., i. 318; *Where now his knowledge must prove ignorance,* ii. 177; *where thou now exact'st the penalty,* ii. 396; *Where I was wont to feed you with my blood,* v. 84; *Where Reignier sooner will receive than give,* v. 98; *Where, from thy sight, I should be raging mad,* v. 175; *where th' other instruments Did see and hear,* vi. 136; *where I thought to crush him,* vi. 164; *where, if you violently proceed,* viii. 20; *Where now you're both a father and a son,* ix. 11; *Where now his son's like glow-worm in the night,* ix. 36; *Where this man calls me traitor,* ix. 175; *Where now I have no one to blush with me,* ix. 295.

**where** *my poor young was lim'd, was caught, and kill'd—Have now the fatal object in my eye,* v. 324: In this passage (which Shakespeare retained from *The True Tragedie,* &c.) *where* is very licentiously used.

**where** *that,* whereas: *And where that you have vow'd to study,* ii. 215.

**whereas,** where: *Whereas the king and queen do mean to hawk,* v. 116; *Whereas no glory's got to overcome,* ix. 22; *whereas he stood,* ix. 430.

**wherein** *went he?* how was he dressed? iii. 50.

**whether,** whichever, which of the two: *whether . . . can force his cousin,* ix. 180; *Whether I lov'd,* ix. 188.

**whiffler**, iv. 507: "The term is undoubtedly borrowed from *whiffle*, another name for a *fife* or small flute; for whifflers were originally those who preceded armies or processions as fifers or pipers. . . . In process of time the term *whiffler*, which had always been used in the sense of a *fifer*, came to signify any person who went before in a procession" (DOUCE).

**while**, until: *While we return these dukes what we decree*, iv. 113; *Read o'er this paper while the glass doth come*, iv. 172; *while then, God b' wi' you!* vii. 241 (The word occurs with this meaning even in Defoe's *Colonel Jack*; "I could not rest night or day *while* I made the people easy from whom the things were taken," p. 55, ed. 1738).

**whileas**, while: *Whileas the silly owner of the goods*, &c., v. 113 (where by mistake is printed "While as").

**while-ere**, ere-while, some time before, i. 245.

**while** *the grass grows,—the proverb is something musty*, vii. 372: Malone quotes this proverb in full from Whetstone's *Promos and Cassandra*, 1578,

> "*Whylst grass doth growe*, oft sterves the seely steede;"

and from *The Paradise of Daintie Devises*, 1578 [first ed. 1576],

> "*While grass doth growe*, the silly horse he starves:"

I find it, with a variation, in Whitney's *Emblemes*, 1586;

> "*While grasse doth growe*, the courser faire doth sterue." p. 26.

**whiles**, until: *Whiles you are willing it shall come to note*, iii. 384.

**whip** *of your bragg'd progeny—That was the*, vi. 159: see note 52, vi. 159.

**whipping-cheer**, iv. 402: "Whipping-cheer, *Verbera*." "Verberibus accipere, *to give one whipping Chear*." Coles's *Lat. & Engl. Dict.*

**whipstock**, the stock or handle of a whip, sometimes put for the whip itself, iii. 336; ix. 34 (where, as Steevens observes, it means "the carter's whip"), 123.

**whist**, still, hushed, i. 213.

**whistle** *her off, and let her down the wind, To prey at fortune—I'd*, viii. 192: "Ajetter un oiseau. *To cast, or whistle, off a hawke; to let her goe, let her flie.*" Cotgrave's *Fr. and Engl. Dict.*: "The falconers always let fly the hawk against the wind; if she flies with the wind behind her, she seldom returns. If therefore a hawk was for any reason to be dismissed, she was *let down the wind*, and from that time shifted for herself, and *preyed at fortune*" (JOHNSON).

**white**—*The*; see *clout*: *though you hit the white* (with a quibbling allusion to the name *Bianca*), iii. 191.

**White** *Hart in Southwark—That you should leave me at the*, v. 199:

A quibble (*white heart*),—"that you should desert me like cowards:" The White Hart is described as having stood "on the east side of the Borough of Southwark,' towards the south end;" see Cunningham's *Handbook for London.*

**white** *herring—Two,* Two fresh (opposed to *red*) herrings, viii. 75.

**white-livered,** iv. 453; v. 437: "Pusillanime. *Dastardly, cowardly, faint-hearted, white-liuered.*" Cotgrave's *Fr. and Engl. Dict.*

**whitely,** whitish: *A whitely wanton,* ii. 190 (In illustration of this passage, the Rev. W. R. Arrowsmith, having remarked that "whiteness is a peculiar attribute of dark features," cites from Heywood's *Troja Britannica,*

> "That hath a *whitely* face, and a long nose,
> And for them both I wonderous well esteeme her." Cant. v. st. 74;

"which lines," he says, "do not merely furnish an instance of the epithet 'whitely,' but, in such company as parallels Shakespeare's coupling of it with 'a wanton;'" for "'wantonness' and 'a long nose'" were considered by our early writers as near allied: see *Shakespeare's Editors and Commentators,* p. 4, note).

**whither,** whithersoever: *Whither I go, thither shall you go too,* iv. 231; *A fool go with thy soul, whither it goes!* iv. 290.

**whiting-time,** bleaching-time, i. 411.

**whitsters,** bleachers of linen, i. 407.

**whittle,** a small clasp-knife, vii. 92.

**whoobub,** a hubbub, iii. 483; ix. 153;

**who,** for *whoever:* "*Who's a traitor, Gloster he is none,*" v. 155.

**whoop,** to exclaim with surprise: *That admiration did not whoop at them,* iv. 438.

**whooping**—*Out of all,* Out of all measure, iii. 49 (Akin to this are the phrases *Out of all cry* and *Out of all ho*).

**whores** *indulgences to sin—Thou that giv'st,* v. 18: The stews in Southwark were under the jurisdiction of the Bishop of Winchester.

**wicked** *dew as e'er my mother brush'd With raven's feather,* &c.—*As,* i. 210: Here, of course, *wicked* must be explained "baneful:" but see note 29, i. 210: "The following passage in Batman *uppon Bartholome his booke De proprietatibus rerum,* 1582, folio, will not only throw considerable light on these lines, but furnish at the same time grounds for a conjecture that Shakespeare was indebted to it, with a slight alteration, for the name of Caliban's mother Sycorax the witch. [?] 'The raven is called corvus of CORAX . . . . it is said that *ravens birdes* be fed with *deaw* of heaven all the time that they have no black *feathers* by benefite of age.' Lib. xii. c. 10. The

same author will also account for the choice which is made, in the monster's speech, of the *South-west wind.* [?] 'This *Southern wind* is hot and moyst . . . . *Southern winds* corrupt and destroy; they heat and maketh men fall into sicknesse.' Lib. xi. c. 3." (DOUCE): "Her [Sycorax's] name, I suppose it has been remarked before, is Greek. Psychorrhagia is the death-struggle; and Psychorrhax may be translated 'heartbreaker' (ψυχορρηξ)" [?] (W. W. LLOYD).

**wide**, wide of the mark: *so wide of* (deviating from) *his own respect*, i. 402; *that he doth speak so wide*, ii. 123; *you are wide*, vi. 55; *Still, still, far wide*, viii. 105; *You're wide*, ix. 162.

**wide** *o' the bow-hand*, a good deal to the left of the mark, ii. 196.

**widow**, to endow with a widow's right, i. 552.

**widowhood**, estate settled on a widow, iii. 132.

**wife**—*Damn'd in a fair*, viii. 132: see note 6, viii. 132.

**wight**, a person, male or female, i. 371 (twice); ii. 165; iv. 432; viii. 162 (twice), 170; ix. 6; *wights*, vi. 80.

**wild**, rash, precipitate: *in an act of this importance 'twere Most piteous to be wild*, iii. 429; *a wild dedication of yourselves To unpath'd waters*, iii. 481.

**wild** *into his grave—My father is gone*, iv. 396: "My father is gone *wild* into his grave, for now all my *wild* affections lie entombed with him; and I survive with his *sober* spirit and disposition, to disappoint these expectations the public have formed of me" (THEOBALD).

**wild** *horses' heels—Present me Death on the wheel or at*, vi. 205: The punishment of the wheel was not known at Rome; but we read of Mettius Tuffetius (miscalled Suffetius in Malone's note apud his *Shakespeare*, by Boswell, 1821) being torn asunder by quadrigæ driven in opposite directions: "However, as Shakespeare has coupled this species of punishment with another that certainly was unknown to ancient Rome, it is highly probable that he was not apprized of the story of Mettius Suffetius [sic], and that in this, as in various other instances, the practice of his own time was in his thoughts; for in 1594 John Chastel had been thus executed in France for attempting to assassinate Henry the Fourth" (MALONE): "Shakespeare might have found mention of this punishment in our ancient romances. Thus, in *The Sowdon of Babyloyne*," &c. (STEEVENS): (Compare too,

> "Zef ony Crystyn be so hardy his [*i.e.* Mahownde's] feyth to denye,
> Or onys to erre ageyns his lawe;
> On gebettys with cheynes I xal hangyn hym heye,
> And with *wylde hors* the traytorys xal I drawe."
> 'King Herod,' in *The Coventry Mysteries*, p. 290, ed. Shak. Soc.)

**wild-goose** *chase—The*, vi. 415: "One kind of horse-race, which

resembled the flight of *wild-geese*, was formerly known by this name. Two horses were started together; and whichever rider could get the lead, the other was obliged to follow him over whatever ground the foremost jockey chose to go. That horse which could distance the other won the race. . . . This barbarous sport is enumerated by Burton, in his *Anatomy of Melancholy*, as a recreation much in vogue in his time among gentlemen: 'Riding of great horses, running at ring, tilts and turnaments, horse-races, *wild-goose chases*, are the disports of great men.' P. 266, edit. 1632, fol." HOLT WHITE).

**wilderness,** wildness, wild growth: *such a warpèd slip of wilderness*, i. 505.

**wildly,** disorderly: *How wildly, then, walks my estate in France*, iv. 66: see *walks my estate*, &c.

**wild-mare**—*Rides the:* see *mare—Rides*, &c.

**wilful-blame**—*Too*, iv. 252: see note 75, iv. 252.

**will** *doth mutiny with wit's regard—Where*, "Where the will rebels against the notices of the understanding" (JOHNSON), iv. 122.

**William** *cook*, William the cook, iv. 390: compare *Robin Ostler*.

**wimpled,** hooded, veiled, blindfolded, ii. 189.

**Winchester-goose,** v. 18: a cant term for a certain venereal sore, because the stews in Southwark were under the jurisdiction of the Bishop of Winchester; to whom, in the present passage, Gloster tauntingly applies the term ("Poulain . . . . *a botch in the groine, a Winchester Goose.*" Cotgrave's *Fr. and Engl. Dict.*: According to Mr. Collier, "there is no necessary reference to it in the text:" but, though various words of reproach—such as *lurdan, ribald*, &c. &c.—were formerly used without any reference to their original significations, *Winchester-goose* (even if it had not been applied to the Bishop of *Winchester*) was too peculiar an expression to be ever employed as a general term of abuse. Gloster means here to taunt Winchester with his licentious life; he afterwards, v. 44, tells him;

> "Thou art a most pernicious usurer;
> Froward by nature, enemy to peace;
> *Lascivious, wanton*, more than well beseems
> A man of thy profession and degree").

**Winchester**—*Some gallèd goose of*, Some one suffering from the venereal disease, who would be galled by my words, vi. 127: see the preceding article.

**Wincot,** the usual corruption of *Wilmecote*, a village near Stratford-upon-Avon (where our poet's maternal grandfather, Robert Arden, lived: see Memoir of Shakespeare, i. 33), iii. 106; iv. 391.

**wind,** to scent: *if she wind you once*, vi. 331.

**windgalls**, iii. 148: "In the neighbourhood of the fetlock there are occasionally found considerable enlargements, oftener on the hind-leg than the fore-one, which are denominated *wind-galls*. Between the tendons and other parts, and wherever the tendons are exposed to pressure or friction, and particularly about their extremities, little bags or sacs are placed, containing and suffering to ooze slowly from them a mucous fluid to lubricate the parts. From undue pressure, and that most frequently caused by violent action and straining of the tendons, or, often, from some predisposition about the horse, these little sacs are injured. They take on inflammation, and sometimes become large and indurated. There are few horses perfectly free from them. When they first appear, and until the inflammation subsides, they may be accompanied by some degree of lameness; but otherwise, except when they attain a great size, they do not interfere with the action of the animal, or cause any considerable unsoundness. The farriers used to suppose that they contained wind—hence their name, wind-galls; and hence the practice of opening them, by which dreadful inflammation was often produced, and many a valuable horse destroyed. It is not uncommon for wind-galls entirely to disappear in aged horses." *The Horse*, by Youatt, p. 344, ed. 1848.

**windmill** *in Saint George's field—The*, iv. 358: "It appears from the following passage in Churchyard's *Dreame*, a poem that makes part of the collection entitled his *Chippes*, 4to, 1578 [first ed., according to Ritson, 1565], that this *windmill* was a place of notoriety;

> 'And from the *windmill* this dreamd he,
> Where hakney horses hired be.'" (STEEVENS):

"In Faithorne's Map of London, 1658; an engraving so rare, that only one perfect copy is known to exist, in the Royal Library at Paris; we see more of Southwark than in any of our early maps. It delineates the entire line of houses from London Bridge to their termination in St. George's fields, and shows the Windmill beyond them. Beyond St. George's Church; a single row of houses line the highway, with small gardens; bounded by a continuous ditch; a rail crosses the road where the houses end; and all is open land beyond; the roadway being marked by a line of palings on both sides. Judging from the apparent length of the houses here represented; and the present state of the same locality; they appear to have terminated about the spot where Suffolk and Trinity street[s] branch off Blackman street; and the Windmill must have stood between there and Horsemonger Lane; nearly opposite the present King's Bench Prison" (FAIRHOLT).

**window**—*In at the*, iv. 10: A proverbial expression applied to illegitimate children: Compare *hatch—O'er the*.

**window-bars**—*The*, vii. 69: "the lattice of her chamber" (JOHNSON): "It is barely possible that Timon . . . might . . . mean by

the *window-bars* the handkerchief which confined" the breasts (BOSWELL) : "The cross-bars or lattice-work worn, as we see it in the Swiss women's dress, across the breasts. In modern times these bars have always a bodice of satin, muslin, or other material beneath them; at one period they crossed the nude bosom" (STAUNTON).

**window'd**, placed in a window : *Wouldst thou be window'd in great Rome*, viii. 354.

**window'd**, broken into openings : *Your loop'd and window'd raggedness*, viii. 67.

**wine**—*He calls for*, &c., iii. 152 : "The fashion of introducing a bowl of wine into the church at a wedding, to be drunk by the bride and bridegroom and persons present, was very anciently a constant ceremony ; and, as appears from this passage, not abolished in our author's age [It was, in fact, then very common]. We find it practised at the magnificent marriage of Queen Mary and Philip, in Winchester Cathedral, 1554 : 'The trumpets sounded, and they both returned . . . to their traverses in the quire . . . and there remayned untill masse was done ; at which time *wyne* and *sopes* were hallowed and delyvered to [unto] them both.' Leland's *Collect. Append.* vol. iv. p. 400, edit. 1770" (T. WARTON) : Muscadel (called also Muscadine) and hippocras were the usual beverages : cakes, too, were sometimes introduced.

**wine** *and sugar—Such*, i. 390 ; *to sweeten which name of Ned, I give thee this pennyworth of sugar, clapped even now into my hand by an under-skinker*, iv. 232 : In Shakespeare's time it was a common custom in England to mix sugar with wine (see p. 379 of the present Glossary) : on the second of these passages Steevens observes ; "It appears from the following passage in *Look about You*, 1600, and some others, that the drawers kept sugar folded up in papers, ready to be delivered to those who called for sack ;

> 'but do you hear ? [but heere ye, boy ?]
> Bring *sugar in white paper*, not in brown.' [Sig. F verso.]

Shakespeare might perhaps allude to a custom mentioned by Decker, in *The Gul's Horn Book*, 1609 ; 'Enquire what gallants sup in the next roome, and if they be any of your acquaintance, do not you (after the *city fashion*) send them in a pottle of wine, *and your name sweetened in two pittiful papers of sugar*, with some filthy apologie cram'd into the mouth of a drawer,' &c. [p. 159, reprint, 1812]."

**winter-ground** *thy corse—To*, viii. 472 : "To *winter-ground* a plant is to protect it from the inclemency of the winter-season by straw, dung, &c., laid over it. This precaution is commonly taken in respect of tender trees or flowers, such as Arviragus, who loved Fidele, represents her to be" (STEEVENS). (In Sylvester's *Du*

*Bartas* I find a similar compound to *winter-ground;* there the mower

> "Cuts cross the swathes to *winter-feed* his farm."
> *The Captaines*, p. 187, ed. 1641.)

**winter's** *sisterhood—A nun of*, iii. 60: By *winter's sisterhood* "Shakespeare meant an *unfruitful sisterhood*, which had devoted itself to chastity" (WARBURTON): "Shakespeare poetically feigns a new order of nuns, most appropriate to his subject" (DOUCE).

**wipe**—*A slavish*, "The brand with which slaves were marked" (MALONE), ix. 287.

**wis**—*I:* see *I wis.*

**wisdom** *cries out in the streets, and no man regards it*, iv. 207: "Wisdom crieth without; she uttereth her voice in the streets. . . . . I have stretched out my hand, and no man regarded." *Proverbs*, i. 20, 24.

**wise** *fellow and had good discretion, that, being bid to ask what he would of the king, desired he might know none of his secrets—A*, ix. 18: "Who this wise fellow was, may be known from the following passage in Barnabie Riche's *Souldier's Wishe to Briton's Welfare, or . . . Captaine Skill and Captaine Pill*, 1604, p. 27; 'I will therefore commende the poet Philipides, who being demaunded by King Lisimachus, what favour he might doe unto him for that he loved him, made this answere to the king, that your majesty would never impart unto me *any of your secrets*'" (STEEVENS).

**wise** *gentleman*, equivalent to *wise-acre*, witling: "*Certain*," *said she*, "*a wise gentleman*," ii. 139.

**wise** *woman*, was a term formerly applied to female impostors who dealt in fortune-telling, palmistry, the recovering of things lost, physic, &c.: *the wise woman of Brentford*, i. 436 (see *Brentford*, &c.); *Carry his water to the wise woman*, iii. 366.

**wish,** to recommend: *To wish him wrestle with affection*, ii. 106; *I will wish him to her father*, iii. 114; *And wish thee to a shrewd ill-favour'd wife*, iii. 121; *When man was wish'd to love his enemies*, vii. 81.

**wishful** *sight*, longing sight, v. 272.

**wisp** *of straw were worth a thousand crowns, To make this shameless callet know herself—A*, v. 258: "A *wisp*, or small twist, of straw or hay was often applied as a mark of opprobrium to an immodest woman, a scold, or similar offenders; even the showing it to a woman was, therefore, considered as a grievous affront. . . . Earle, in his character of a scold says, 'There's nothing mads or moves her more to outrage, then but the very naming of a *wispe*, or if you sing or whistle while she is scoulding.' *Microcosmog.* p. 278, ed. Bliss.

'Nay, worse, I'll stain thy ruff; nay, worse than that,
I'll do thus. [*Holds a wisp.*
*M. Post.* Oh my heart, gossip, do you see this? was ever
Woman thus abus'd?'
*A New Wonder, a Woman never vex'd*, by W. Rowley, 1632.

'So perfyte and exacte a scoulde that women mighte geve place,
Whose tatling tongues had won a *wispe*.' Drant's *Horace*, Sat. 7.

A *wispe* appears to have been one badge of the scolding woman in the ceremony of *Skimmington* . . . . .

'Good gentle Jone, with-holde thy hands,
This once let me entreat thee,
And make me promise never more
That thou shalt mind to beat me:
For feare thou weare the *wispe*, good wife,
And make our neighbours ride.'
*Pleasures of Poetry*, cited by Malone."

Nares's *Gloss.* (in which article Nares is indebted to Steevens as well as to Malone).

**wist,** knew, v. 66.

**wistly,** wistfully, eagerly, iv. 188; ix. 234, 312, 430.

**wit,** the mental power, wisdom, sense: *Hath the fellow any wit that told you this?* ii. 82; *who would set his wit to so foolish a bird?* ii. 289; *Where will doth mutiny with wit's regard*, iv. 122; *of an excellent And unmatch'd wit and judgment*, v. 511; *Hector shall not have his wit this year*, vi. 13; *Where is my wit?* vi. 62; *Upon her wit doth earthly honour wait*, vi. 294; *our empress, with her sacred wit* (see *sacred wit*, &c.), vi. 298; *He that had wit would think*, &c., vi. 300; *brevity is the soul of wit*, vii. 338.

**wit,** contrivance, stratagem: *my admirable dexterity of wit*, i. 439; *Let me, if not by birth, have lands by wit*, viii. 22.

**wit,** to know: *Now please you wit The epitaph*, &c., ix. 77; *As witting I no other comfort have*, v. 40.

**wit** *enough to keep himself warm—If he have*, ii. 75; *Am I not wise?* Kath. *Yes; keep you warm*, iii. 137: "*Such a one has wit enough to keep himself warm* is a proverbial expression [sufficiently obscure]" (STEEVENS).

**"Wit,** *whither wilt?*" iii. 71: A proverbial expression, not unfrequent in writers of the time.

**witch,** a wizard, a charmer: *such a holy witch, That he enchants societies into him*, viii. 411.

**witch**—*I forgive thee for a*, viii. 257: "From a common proverbial reproach to silly ignorant females,—'You'll never be burnt for a witch'" (STEEVENS).

**with,** equivalent to *by: unfolded With one that I have bred?* viii. 372.

**with** *himself—He is not*, He is not himself, he is beside himself,

vi. 288 ("Vix sum *apud me*, ita animus commotu'st metu," &c. Terence, *Andria*, v. iv. 34).

**with** *that face?* see *face?—With that.*

**without** *contradiction, suffer the report—Which may*, "Which, undoubtedly, may be publicly told" (JOHNSON), viii. 397.

**witness'd** *usurpation—A*, "An attestation of its ravage" (STEEVENS), iv. 309.

**wits**—*Four of his five*, ii. 75; *your five wits*, iii. 381; *our five wits*, vi. 392; *my whole five* [*wits*], vi. 415; *thy five wits*, viii. 68, 76; *my five wits nor my five senses*, ix. 402: "The *wits* seem to have been reckoned five, by analogy to the five senses, or the five inlets of ideas" (JOHNSON): "From Stephen Hawes's poem called *Graunde Amoure* [*and La Belle Pucel*], ch. xxiv. edit. 1554, it appears that the *five wits* were 'common wit, imagination, fantasy, estimation [*i.e.* judgment], and memory.' *Wit* in our author's time was the general term for the intellectual power" (MALONE): But sundry passages might be adduced from early writers, who considered the *five wits* to be the *five senses* (see, for instance, the passage from the interlude of *The Four Elements* cited by Percy on act iii. sc. 4 of *King Lear* apud the *Varior. Shakespeare*; and the passages from Larke's *Book of Wisdom* and *King Henry the Eighth's Primer* in Hunter's *New Illust. of Shakespeare*, vol. ii. p. 271); though in the second of the above quotations from Shakespeare, iii. 381, *wits* cannot mean *senses*, and in the last of them, ix. 402, he expressly makes a distinction between *wits* and *senses*.

**wit-snapper,** "one who affects repartee" (Johnson's *Dict.*), ii. 394.

**wittol-cuckold,** a tame, contented cuckold, i. 396.

**wittoly,** cuckoldly, i. 396.

**witty,** knowing, sagacious, of sound judgment: *Witty, courteous, liberal*, v. 237; *The deep-revolving witty Buckingham*, v. 417; *you must be witty now*, vi. 58; *our witty empress*, vi. 333.

**woe,** woeful, sorry: *I'm woe for't*, i. 269; *Woe, woe are we*, viii. 356; *Woe is my heart*, viii. 495; *If thinking on me then should make you woe*, ix. 367.

**woe** *to that land that's govern'd by a child!* v. 380: "Woe to thee, O land, when thy king is a child." *Ecclesiastes*, x. 16.

**woman**—*If I were a*, &c., iii. 94: It must be remembered that in Shakespeare's time female characters were performed by boys or young men.

**woman** *me*, "affect me suddenly and deeply, as my sex are usually affected" (STEEVENS), iii. 251.

**woman** *of the world—A*: see *world—A woman of the.*

**woman'd,** accompanied, haunted by a woman, viii. 206.

**woman-queller**: see *man-queller*, &c.

**woman-tir'd**, woman-pecked, hen-pecked, iii. 434: see first *tire*.

**wombs**, encloses, contains, iii. 479.

**womby**, hollow, capacious, iv. 448.

**wonder'd**, able to effect wonders, marvellously gifted: *So rare a wonder'd father*, i. 256: see note 101, i. 256.

**wood**, mad: *like a wood woman*, i. 300; *wood within this wood*, ii. 277; *raging-wood*, v. 77; *frenzies wood*, ix. 248.

**woodbine**, the bindweed, the convolvulus: *So doth the woodbine the sweet honeysuckle Gently entwine; the female ivy so Enrings the barky fingers of the elm*, ii. 307: On the words in Jonson's *Vision of Delight*,

> "behold,
> How the blue bindweed doth itself infold
> With honeysuckle," &c.,

Gifford remarks; "This passage settles the meaning of the speech of Titania in *Midsummer-Night's Dream*. . . . . The woodbine of Shakespeare is the blue bindweed of Jonson: in many of our counties the woodbine is still the name for the great convolvulus." *Jonson's Works*, vol. vii. p. 308: My friend the late Rev. John Mitford, an excellent botanist, who at one time had maintained in print that Gifford's explanation of "*woodbine*" was wrong, acknowledged at last that it was the only true one. (What an odd notion of poetic composition must those interpreters have who maintain that here *woodbine and honeysuckle are put in apposition as meaning the same plant*—and who, of course, consider *entwine* to be an intransitive verb!—a notion which Mr. Beisly (*Shakspere's Garden*, &c., p. 37) thus most ridiculously amplifies; "The name 'woodbine' denotes its character as a climbing plant; 'honeysuckle' the property of the flower, which contains a sweet juice"!)

**woodcock**, a cant term for a simpleton (the woodcock being proverbial as a foolish bird, perhaps because it is easily caught in springes or in nets), ii. 139; iii. 124, 268, 349; *woodcocks*, ii. 206; vii. 319.

**wooden** *O*: see second *O*.

**wooden** *thing—A*, "An awkward business, an undertaking not likely to succeed" (STEEVENS), v. 88.

**woodman**, a forester, a huntsman ("seems to have been an attendant or servant to the officer called *Forrester*. See Manwood on the Forest Laws, 4to, 1615, p. 46," REED): *prov'd best woodman*, viii. 457; *He is no woodman*, ix. 289.

**woodman**, one who hunts female game, a wencher: *Am I a woodman, ha?* i. 445; *a better woodman than thou takest him for*, i. 534.

**woollen**—*Lie in the*, ii. 85: "I suppose she means—between blankets, without sheets" (STEEVENS).

**woolward** *for penance*—*I go*, ii. 247: *To go woolward* was to wear woollen, instead of linen, next the skin,—a penance often formerly enjoined by the Church of Rome.

("make
Their enemies like Friers *wool-ward* to lie."
*Exchange Ware at the Second Hand*, &c., 1615, sig. B.)

**woo't**, for *wilt*, vii. 420 (five times); viii. 335, 359.

**word**, a watch-word: *Now to my word; It is, "Adieu,"* &c., vii. 328 (on which passage Steevens remarks, "Hamlet alludes to the *watch-word* given every day in military service, which at this time he says is *Adieu, adieu! remember me!* So in *The Devil's Charter*, a tragedy [by B. Barnes], 1607, 'Now to my *watch-word*'"); *Give the word.* Edg. *Sweet marjoram.* Lear. *Pass*, viii. 96.

**word**, a motto: *The word, Lux*, &c., ix. 33; *The word, Me pompæ*, &c., ibid.; *The word, Quod me*, &c., ix. 34.

**word**—*I moralize two meanings in one*: see *moralize*.

**words** *me*—*He*, He plies me with words, viii. 373.

**work**, "a term of fortification" (STEEVENS): *and let 'em win the work*, v. 571.

**workings**, "labours of thought" (STEEVENS): *our dull workings*, iv. 371.

**workings**, acts: *mock your workings in a second body* ("treat with contempt your acts executed by a representative," JOHNSON), iv. 395.

**world**—*To go to the*, To be married, to commence housekeeper, iii. 212; *Thus goes every one to the world but I*, ii. 94.

**world**—*A woman of the*, A married woman, iii. 86: see the preceding article.

**world** *may laugh again*—*The*, v. 147: "The world may look again favourably upon me" (JOHNSON); "Equivalent to—Fortune may smile again" (STAUNTON).

**world** *to see*—*It is a*, It is a wonder to see, ii. 120; iii. 139 (This expression was in use as early as the time of Skelton, who has in his *Bowge of Courte*,

"*It is a worlde*, I saye, to here of some."
*Works*, vol. i. p. 47, ed. Dyce:

and it is found even in the Second Volume of Strype's *Annals of the Reform.*, which was first published in 1725, and must have been written only a few years earlier; "But *it was a world* to consider, what unjust oppressions of the people and the poor this occasioned, by some griping men, that were concerned therein." p. 209).

**world-without-end** *bargain—A*, "An everlasting bargain" (MALONE), ii. 250; *the world-without-end hour*, "the tedious hour, that seems as if it never would end" (MALONE), ix. 360.

**worm**, a serpent: *the soft and tender fork Of a poor worm*, i. 500; *a worm, an adder, do so much*, ii. 293; *The mortal worm*, v. 171; *eyeless venom'd worm* (the blind-worm), vii. 75; *the worm, that's fled*, vii. 250; *the pretty worm of Nilus*, viii. 375; *all the worms of Nile*, viii. 443.

**worm**, used in the sense of "creature," as a term of commiseration, sometimes of contempt: *Poor worm, thou art infected*, i. 239; *the poor worm doth die for't*, ix. 10; *to reprove these worms for loving*, ii. 209; *you froward and unable worms*, iii. 191.

**wormwood** *to my dug—Laid*, In order to wean the child, vi. 388.

**worship**, honour, dignity: *rear'd to worship*, iii. 416; *the worship of revenge*, iv. 74; *the slightest worship of his time*, iv. 261; *give me worship and quietness*, v. 297; *As I belong to worship*, v. 470; *Wherein the worship* ("dignity, authority," JOHNSON) *of the whole world lies*, viii. 354; *The worships of their name*, viii. 32 (see note 36, viii. 32).

**worship**, to honour, to dignify: *worship me their lord*, v. 185; *Not worshipp'd with a waxen epitaph*, iv. 425 (see *waxen epitaph*, &c.).

**worth**, substance, wealth: *To be of worth and worthy estimation*, i. 303; *But, were my worth, as is my conscience, firm*, iii. 362; *They are but beggars that can count their worth*, vi. 423; *all my outward worth*, viii. 91: see note 28, i. 303.

**worth** *Of contradiction—His*, vi. 213: see note 151, vi. 213.

**worthied** *him*, rendered him worthy, viii. 45.

**Worthies**—*The Nine*, ii. 221, 222; iv. 344: "The *genuine* worthies were Joshua, David, Judas Macabeus, Hector, Alexander, Julius Cæsar, Arthur, Charlemagne, and Godfrey of Bulloigne, or sometimes in his room Guy of Warwick. Why Shakespeare, in the *five* of them only whom he has introduced by name, has included Hercules and Pompey, remains to be accounted for" (DOUCE).

**worthy** *feeding—A*, iii. 468: see note 104, iii. 468.

**worts**, all kinds of pot-herbs, and sometimes, as in the present passage, with a more confined signification,—coleworts, cabbages: *Good worts! good cabbage*, i. 364 (where Falstaff is ridiculing Sir Hugh's pronunciation of *words*).

**wot**, to know, i. 340, 391; iv. 129.

**wo't**, wilt, iv. 325 (four times).

**would**, equivalent to "would have:" *Sorrow would solace, and mine age would ease*, v. 141.

**wound** *with adders*, enwrapped, encircled, by adders, i. 230.

**wounds** *Open their congeal'd mouths and bleed afresh—Dead Henry's*, v. 342: "It is a tradition very generally received, that the murdered body bleeds on the touch [or the approach] of the murderer. This was so much believed by Sir Kenelm Digby, that he has endeavoured to explain the reason" (JOHNSON).

**wrack**, wreck, destruction, ruin, vii. 289; ix. 62, 241, 297, 395.

**wrath**, wrathful, angry: *Oberon is passing fell and wrath*, ii. 271.

**wreak**, revenge, vi. 229, 339.

**wreak**, to revenge, to avenge, vi. 340, 447.

**wreakful**, revengeful, wrathful, vi. 353; vii. 73.

**wreaks**, fits of rage or violence, vi. 342.

**wren** *of nine—The youngest*, iii. 360: "The wren is remarkable for laying many eggs at a time, nine or ten, and sometimes more; and as she is the smallest of birds, the last of so large a brood may be supposed to be little indeed; which is the image intended here to be given of Maria" (HANMER).

**wrest**, a tuning-key for drawing up the strings of musical instruments; used metaphorically in what follows: *this Antenor, I know, is such a wrest in their affairs*, vi. 66.

**wretch**, a term of endearment: *The pretty wretch*, vi. 388; *Excellent wretch!* viii. 186.

**wretched**, vile, hateful, utterly bad ("A wretched fellow, *Deplorate malus.*" Coles's *Lat. and Engl. Dict.*): *The wretched, bloody, and usurping boar*, v. 442 (but see note 95, v. 442); *O wretched villain*, viii. 229.

**wring**, to writhe with anguish: *those that wring under the load of sorrow*, ii. 135; *He wrings at some distress*, viii. 459.

**wring** *it—An you'll not knock, I'll*, iii. 119: "Here seems to be a quibble between *ringing* at a door and *wringing* a man's ears" (STEEVENS).

**wringer**, a person who wrings the water out of clothes, i. 369.

**writ** *and the liberty—For the law of*, vii. 348: see note 64, vii. 348.

**write**, to write or style one's self, to write one's self as the possessor of something, "to call one's self, to be entitled, to use the style of" (Johnson's *Dict.*): *I must tell thee, sirrah, I write man*, iii. 238; *About it; and write happy when thou hast done*, viii. 111; *I'd give bay curtal and his furniture, My mouth no more were broken than these boys', And writ as little beard*, iii. 234; *as if he had writ man ever since his father was a bachelor*, iv. 314.

**writhled**, wrinkled, v. 33 (So in Sir J. Harington's version of the *Orlando Furioso*;

"To scorne her *writheld* skin and evill favour."
B. xx. st. 76).

**wrong**—*I fear you've done yourself some*, "I fear that in asserting yourself to be King of Naples, you have uttered a falsehood which is below your character, and, consequently, injurious to your honour" (STEEVENS), i. 215.

**wrongs**, *and chase them to the bay—To rouse his*, iv. 141 : see note 142, ii. 226.

**wroth**—*Patiently to bear my*, ii. 372: "The old editions read 'to bear my *wroath*.' *Wroath* is used in some of the old books for *misfortune;* and is often spelt like *ruth*, which at present signifies only *pity*, or *sorrow for the miseries of another*. Caxton's *Recuyell of the Historyes of Troye*, &c., 1471, has frequent instances of *wroth*. Thus, also, in Chapman's version of the 22nd *Iliad*,

'born to all the *wroth*
Of woe and labour'" (STEEVENS) :

Qy. have we not here only a various spelling of *wrath* for the sake of the rhyme? and does it not mean "angry vexation" ("torturing anger," Richardson's *Dict.* sub "wrath")?

**wrought**, worked, agitated: *Would thus have wrought you*, iii. 506; *my dull brain was wrought*, vii. 214.

**wrying**, swerving, going astray, viii. 483.

## Y.

**yare**, ready, brisk, active, nimble, handy, i. 195, 196, 272, 523; iii. 370; viii. 317, 334, 376 (twice).

**yarely**, readily, briskly, actively, handily, i. 195; viii. 283.

**yaw**, to move on unsteadily, to swagger, to vacillate ("To yaw [as a ship], *huc illuc vacillare, capite nutare.*" Coles's *Lat. and Engl. Dict.*), vii. 427 (The substantive "*yaws*" occurs in Massinger's *Very Woman*, *Works*, vol. iv. p. 297, ed. 1813,—where Gifford remarks, "A *yaw* is that unsteady motion which a ship makes in a great swell, when, in steering, she inclines to the right or left of her course").

**y-clad**, clad, v. 106.

**ycleped**, called, named, ii. 167.

**ycliped**, another form of the preceding, ii. 244 (where this spelling is required for the quibble, "*clipt*," in the next speech).

**Yead**, an abbreviation of *Edward*, i. 365.

**yearn**, to grieve, to vex, i. 419; iv. 441 (twice); *yearn'd*, iv. 192; *yearns*, iv. 487; vii. 142.

**Yedward**, a familiar corruption of *Edward*, still retained in some counties, iv. 208 (Towards the end of the first act of Shadwell's *Lancashire Witches*, Clod, who speaks in the Lancashire dialect, says, "Why, 'tis Sir *Yedard* Hartfort's").

**yellow**, the colour of jealousy: *'mongst all colours no yellow in't*, iii. 435.

**yellowness**, jealousy, i. 374.

**yellows**—*The*, iii. 148: "Jaundice, commonly called *the yellows* .... is the introduction of bile into the general circulation..... The yellowness of the eyes and mouth, and of the skin where it is not covered with hair, mark it sufficiently plainly," &c. *The Horse*, by Youatt, p. 311, ed. 1848.

**yeoman**, a sergeant's or bailiff's follower: *Where's your yeoman?* iv. 324.

**yeoman's** *service—It did me*, vii. 424: "*i.e.* as good service as a yeoman performed for his feudal lord" (CALDECOTT).

**yerk**, to jerk, to fling out, to kick: *Yerk out their armèd heels*, iv. 499.

**yerk**, to strike with a quick smart blow: *yerk'd him here under the ribs*, viii. 138.

**yest**, "the spume on troubled water, foam" (Johnson's *Dict.*), iii. 453.

**yesty**, spumy, foamy, frothy, vii. 261, 429.

**yew**: see *double-fatal yew*, &c.

**yield**, to requite: *the gods yield you for't!* viii. 336.

**young**, early: *this is yet but young*, v. 525; *Is the day so young?* vi. 379.

**young** *ravens must have food*, i. 371: Ray has "Small birds must have meat," *Proverbs*, p. 80, ed. 1768: "Either Shakespeare, or the adage, if it be one, has borrowed from Scripture. See *Psalm* cxlvii. 9, or *Job* xxxviii. 41" (DOUCE).

**younker**, a youngster, a young gallant: *like a younker or a prodigal*, ii. 364; *Trimm'd like a younker*, v. 247.

**younker**, a novice, a greenhorn: *will you make a younker of me?* iv. 264.

**you're**, you were: *Madam, you're best consider*, viii. 437.

**your** *release—They cannot budge till*, They cannot budge till the release of them by you, i. 263; *Your wrongs do set a scandal on my sex*, The wrongs done by you do set, &c., ii. 278; *I am sorry For your displeasure*, I am sorry for the displeasure you have incurred, viii. 181: see note 131, i. 268.

## Z.

**zany**, a buffoon, a merry-andrew, a mimic, ii. 239; *the fools' zanies* (wrongly explained by Douce the "*fools' bawbles*, which had upon the top of them the *head of a fool*"), iii. 325.

**zed**. *thou unnecessary letter!* viii. 43: "Zed is here properly used as a term of contempt, because it is the last letter in the English alphabet, and as its place may be supplied by S; and the Roman alphabet has it not; neither is it read in any word originally Teutonick. In Barret's *Alvearie, or Quadruple Dictionary*, 1580, it is quite omitted, as the author affirms it to be rather a syllable than a letter" (STEEVENS): "This is taken from the grammarians of the time. Mulcaster says, 'Z is much harder amongst us, and seldom seen: S is become its lieutenant-general. It is lightlie expressed in English, saving in foren enfranchisements'" (FARMER).

**zenith**, (in an astrological sense) the highest point of one's fortune, i. 205.

**zodiacs**—*Nineteen*, Nineteen years, i. 468 (There can be little doubt that either "*nineteen*" in this passage should be "fourteen," or that "*fourteen years*" in the next scene and page should be "nineteen *years*:" Malone has a very foolish note on the second passage).

THE END.

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